VOGUE

Spring Fashions

ADVANCE
RETAIL
TRADE
EDITION

V O
Incorporating Vanity Fair
MARCH 1, 1944
PRICE 35 CENTS
40 CENTS IN CANADA

GIVE TO THE
RED CROSS

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STANDING FOR EXCELLENCE

Their durable qualities have established Martex Towels as standing for excellence in the minds of two generations of American Women. For over 44 years, Martex has led with lovely new patterns and beautiful colors. Always the plied yarn underwarp has assured long wear. Though choice of colors and patterns is now somewhat limited, quality still remains an outstanding characteristic of all Martex Towels.

Martex bath towels and dish towels are sold only at department stores and linen shops. Wellington Sears Company, 65 Worth Street, New York 13, N. Y.

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Martex

BATH TOWELS • DISH TOWELS • CHENILLE MATS

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ORCHIDS

SHARON ROSE

ORANGE BLOSSOM

Vogue's

ADVANCE NEWS FOR RETAILERS MARCH 1

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Scarfs for variation

Vogue says, "A new, pretty scarf makes you gay—revamps a black dress—substitutes as a belt around your waist—leads more lives than a cat." Rising fast in favor this spring, big, gay prints or solid colour scarfs are being worn in countless ways. Take ideas from pages 71-74. See what a variety they show. Make up interesting colour arrangements of two or more scarfs—violet with bottle green—a chartreuse print with a solid fuchsia square—yellow with black, effective against beige or grey—vivid pink with violet or brown or all together. Suggest twining one or two vivid chiffon scarfs through a strand of pearls or a heavy gold chain. As an idea for a display, erect modernistic trees with gay, spring scarfs for foliage.

The look of a blouse

This year, a blouse has become a focal point in a costume, an integral part of a wardrobe. For any occasion, 1944 blouses can stand alone with a skirt because of a tendency toward softer, more feminine lines. Emphasis is on the neckline, not only to offset the slimness of a skirt, but also to give the "put-together" look when worn under a suit. Vogue says, "Every blouse is as good as its neckline—make the most of that important little area between the lapels of a suit." (See pages 79, 98.) Show a bow blouse with a collarless cardigan suit, a suit with wide revers, a cutaway, or alone with a skirt. Show how it completes each costume yet retains its own identity. Point out how a smooth yoke blouse may dress up or down a suit. Several blouses with different interest at the neck are practical. Each can make a different costume.

Spring coat story—shorter, varied

Vogue says, "This spring you expect a lot of a coat...obligingly, it's cut to look well over almost any type of costume." Coats of 1944 are not "special occasion" coats, but often are designed to be worn over anything from a suit to a formal dress. Use this selling fact of economy, pointing out that such coats also may be used until the cold months of winter. Spring coats are varied in style—the long, collarless cardigan (pages 94, 96), the blazer (page 94), the trench coat (cover), the tightly belted or boxy short coats are all important in this wartime spring. Vogue says, "The short coat is here for a long stay," and devotes a full page to this coat on page 90. The 32″ to 34″ coat is a special fashion. Its length is a break for slim silhouettes and is a willing accomplice to bright costumes. Suggest that a customer try on the shorter coat, thus seeing for herself its flattery.

The put-together-look

Vogue says, "This two-part look, the put-together-look...a serious fashion...this spring, has gone another step farther...with scores of versions." Separate skirts are worn with a striped jumper blouse—a brilliant waistcoat—a long, belted tunic—a sleeveless pullover and scarf—a soft white blouse. Beige and grey, neutrals in skirts, are dramatized by bright "above-the-waist" colour. Suggest using suit skirts with various tops to follow the stand-in-for-a-suit trend. Also, don't overlook the selling point that these colourful tops may be worn successfully with a neutral or contrasting suit, thus furthering their use. Vogue shows several of these put-together-look costumes on pages 64, 66-69, 73.

QUOTATIONS FOR THIS YEAR'S SPRING FASHIONS

Sent without charge

These four quotations on cards, sent without charge —Vogue Merchandising Service, 420 Lexington Ave.

VOGUE SAYS:

"A pretty scarf leads more lives than a cat."

VOGUE SAYS:

"Separate skirts and tops— clothes minted for Now."

VOGUE SAYS:

"Short coat— here for a long stay."

VOGUE SAYS:

"The dressmaker— timeless day suit."

Use These Quotations on Cards and in Advertising

Coats and Suits

VOGUE SAYS: "Your short coat—boxy or tightly belted."

VOGUE SAYS: "A blazer coat sports a bright lining."

VOGUE SAYS: "The long coat—modified officer's version."

VOGUE SAYS: "The elongated cardigan—versatile coat for spring."

VOGUE SAYS: "Wear a collarless coat with fluid lines."

VOGUE SAYS: "Short coat—better than ever over knife-narrow skirts."

VOGUE SAYS: "Brown and white checks—this year better than ever."

VOGUE SAYS: "The cutaway—made for spring and long after."

Scarfs

VOGUE SAYS: "A new scarf makes you gay."

VOGUE SAYS: "Two scarfs revamp a black dress."

VOGUE SAYS: "Draw a scarf through your belt."

VOGUE SAYS: "Wear a scarf shawl-fashion at night."

VOGUE SAYS: "Weave a scarf through lapel buttons and around your neck."

VOGUE SAYS: "A scarf substitutes as a belt around your waist."

VOGUE SAYS: "Transform a dinner dress with a sequin scarf."

Skirts and ...

VOGUE SAYS: "New 'inseparables'—built-up skirt and tucked-in waistcoat."

VOGUE SAYS: "A slender skirt topped with a tunic—underlying principle of a wardrobe."

VOGUE SAYS: "1944 put-together look—a well made skirt with top emphasis."

VOGUE SAYS: "Belted tunic—success over a rod-like skirt."

VOGUE SAYS: "A put-together-look costume—checked skirt and black sweater."

VOGUE SAYS: "Give a bottle green waistcoat a beige skirt."

VOGUE SAYS: "Try a yellow wool skirt with a black and yellow striped jumper blouse."

VOGUE SAYS: "Tunic and skirt—new spring 'stand-in' for a suit."

VOGUE SAYS: "A black wool skirt and a jersey blouse—two-part drama."

Blouses

VOGUE SAYS: "Every blouse is as good as its neckline."

VOGUE SAYS: "A blouse makes the most of the inches between the lapels of a suit."

VOGUE SAYS: "A smooth yoke blouse—easy take for pearls."

VOGUE SAYS: "Collarless afternoon blouse—good with or without a jacket."

VOGUE SAYS: "A fly-front blouse—companion for a suit."

Hats

VOGUE SAYS: "A tiny breton tips far to one side."

VOGUE SAYS: "Half-brim hat—one-sided story."

VOGUE SAYS: "Tilt a blue felt beret with your biggest jewel."

VOGUE SAYS: "Cling to a little hat."

VOGUE SAYS: "A hat with a forward swoop—March wind resistent."

VOGUE SAYS: "Bell shaped bonnet—neither backward nor forward."

VOGUE SAYS: "Skull cap of straw—snug in a breeze."

VOGUE SAYS: "Pin a backdrop of flowers on a little spring hat."

VOGUE SAYS: "Snare your hair in a rosy net."

VOGUE SAYS: "A grey felt hat—light touch for a dark suit."

TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 ISSUES) $9.00
WRITE FOR QUANTITY RATES
MARCH 1, 1944

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Traina-Norell

Long-torso middy silhouette—young Norell's big news for Spring. This outstanding designer swipes unblushingly from the *last* post-war years. For instance, this slim one-piece black silk crepe. Note the narrow lines, the bare arms, the short, straight sleeves, the row of big silk taffeta bows, 125.00 Wear it with Norell's tiny question-mark skullcap. Designers' Salon, Sixth Floor

Lacy **as sentimental valentines, white alluracel rayon crepe blouses by Florence Gainor, whose talented designs are exclusively Blum's in Philadelphia. Froth of Alencon or Point Venice pattern laces. Sashed black rayon faille skirt is good companion, sizes 10 to 20, each 10.95**

MAIL ORDERS PREPAID ANYWHERE PHILADELPHIA 7, PA.

THE BLUM STORE

George Platt Lynes

Spring Treasure . . . the simple, imagination-stirring Dress.

Navy or black virgin wool or rayon surah . . . button-on white pique "half belt" and sash, $110.

With additional matching-fabric "sash belt", $125.

From our collection of Originals for immediate wear.

Henri Bendel

10 WEST 57
NEW YORK 19 NY

Joseph Halpert creates a captivator . . . drapes a ruffle-edged shawl into a plunging neckline . . . adds a riot of ruffles to a soft hemline—in Bianchini's Broken-China Print on "Fiberset" rayon—the dress, $39.75, the cape $14.75.

JOSEPH HORNE CO · PITTSBURGH

VOGUE
March 1st, 1944

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Vol. 103, No. 5
Whole No. 1717

You say you **wish** someone would design a simply superb dinner and theatre suit? this is of rayon taffeta, and the jet buttons are cut like baguettes — Lord & Taylor

Color Forecast
by Gilrian of Hollywood

Guatemalan pink linen jacket...
mauve sheer wool skirt...
eloquent colors punctuated
with vivid plaid

Exclusively at **NAN DUSKIN**
in Philadelphia

Black for spring, as Adrian does it—with whimsical
touches of checked gingham. His famous shoulders, vanishing waistline.
America's greatest designers are all represented in our 28 Shop. Here you may choose
an entire wardrobe, including accessories, in the quiet comfort of
your fitting-room. Visit the 28 Shop and the others
on our Fashion Floor, the Sixth.

Marshall Field & Company
CHICAGO

famous-barr co. ST. LOUIS

Bright green wool faces the inside of this spirited black wool bolero. Wear it over the white rayon blouse amusingly trimmed with green wool book-markers. The suit, 99.95. The blouse, 39.95. THE COSTUME ROOM

Fabric - Verdona by Pacific Mills

Worsted Division, 261 Fifth Avenue, New York

More than a fashion... a mark of exquisite taste
—the imperishable beauty of

Matching Fingertips and Lips by

Revlon

And, of course, Revlon
"Wind-Milled" Face Powder
—8 glorious shades.

Favorite Revlon colors
of the moment—"Bright Forecast,"
"Scarlet Slipper," "Windsor."

TODAY—KEY TO ENCHANTED WINDOW DRAPERIES

Fairy-tale enchantment framing your window panes . . . Textron's shimmering Taffeta Draperies of finest rayon! All ruffled luxury. And a full 90 inches long, 84 inches wide to the pair in 12 exquisite decorator-keyed colors. Right now at Thalhimers, Richmond, Va.; Jordan Marsh, Boston; Rich's Inc., Atlanta; G. Fox & Co., Hartford; and leading stores in other cities . . . $7.50, $10 and up. Slightly higher on the West Coast and in Canada.

TOMORROW—KEY TO A FABULOUS FABRIC FUTURE

Just behind Textron's war doors lies a promise of fantastic peacetime beauty. From Textron's war necessities today will come the miracle Textron Fabrics of Tomorrow—opening up a whole new world of Textron luxury for you and your home. Textron, Inc., Empire State Building, Fifth Avenue, New York.

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Launching a new millinery silhouette in the New York Custom Salon, under the watchful eyes of our fashion designers and critics.

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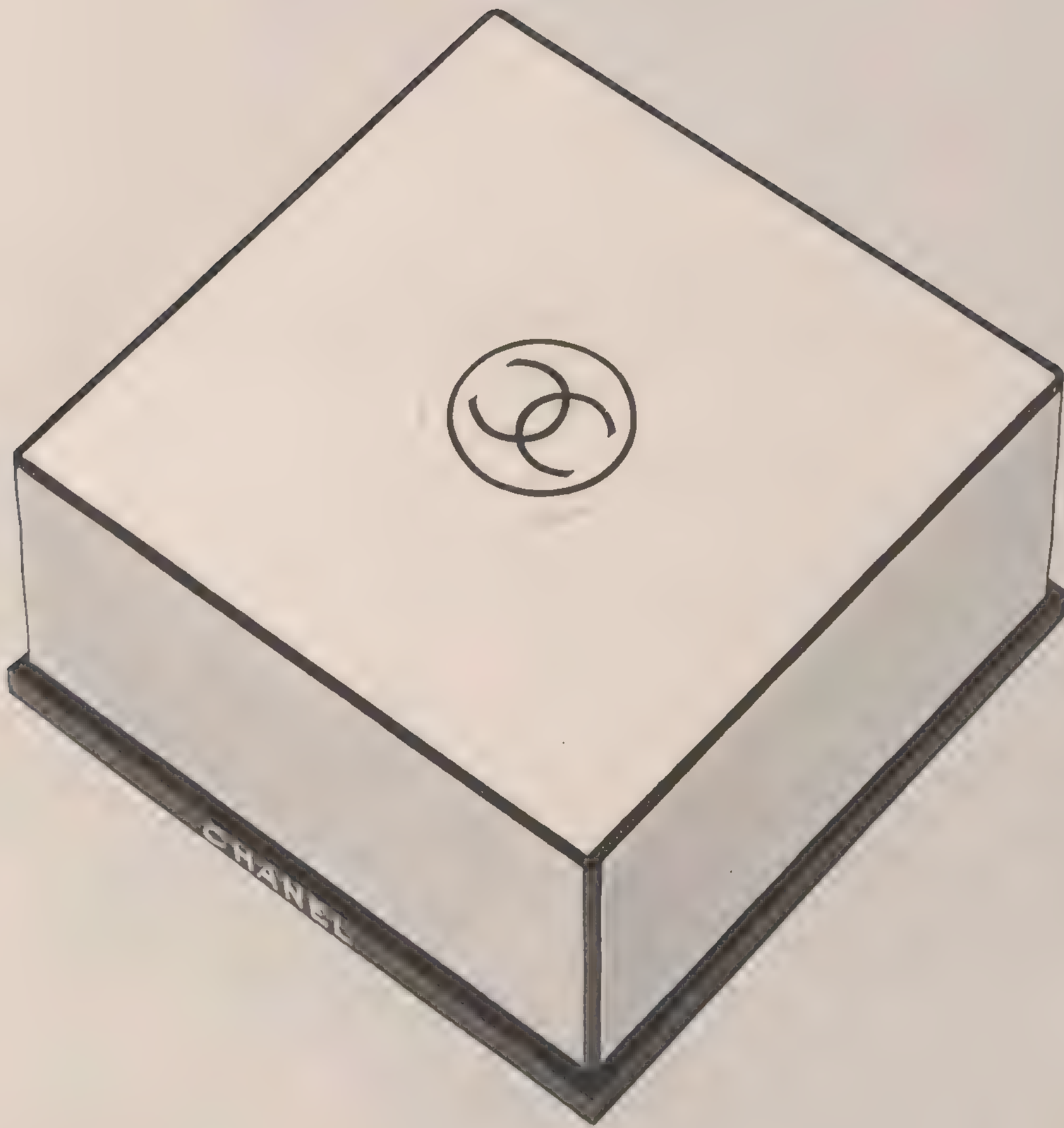
New York, Chicago, Beverly Hills, Detroit



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WITH THE MOST TREASURED NAME IN PERFUME...

CHANEL

naturally
at
Himelhoch's
Detroit
Brief and witty,
this suit by
Nettie Rosenstein
from our new
Spring collection.

FOR DRY SKIN WITH TINY LINES...THIS SMOOTHING LUBRICATION

Dorothy Gray EXTRA RICH SKIN CREAM

Dorothy Gray

AMERICAN DESIGN OF BEAUTY

683 FIFTH AVENUE, NEW YORK 22, N. Y.

As you grow older, your skin needs extra help to keep it looking smooth, youthfully pliant. Nightly, pamper it with luscious Dorothy Gray *Extra Rich Skin Cream.* Its pure oils lubricate your dry, weathered skin . . . help soften away those tiny dry-skin lines. $1. Plus tax.

Portrait Face Powder — So downy-textured, it fluffs on lightly and clings like a fresh, smooth complexion! Contains no ingredients generally suspected of arousing allergies. In glowing skin-tone shades. $1. Plus tax. At smart cosmetic counters.

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Chinese influence dress-coat . . . executed by America's master tailor in Forstmann's wool . . . Opaque Beige, square shouldered, stringently slim tube . . . its vertical lines drawn with a Lacquer Black binding . . . focused with gleaming jet buttons . . . Also in Black with Red. Misses' sizes . . . . . 98.00. Third Floor

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Spring's New Simplicity!
Willow-slim, new as dawn . . .
charmingly suited to a romantic Spring.
The suit, pure wool gabardine—
Rendova Blue, Brown, Triona Gold,
Tobruk Purple, $75.00.
The patent bag, $19.95.
The diminutive straw hat, $17.75.
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The **BOLERO**

juts out smartly

over spring.

Composed in faille,

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of North Room Dresses

CARSON PIRIE SCOTT *& Co* * * *Chicago*

Berkley brings your figure into view . . . suave, poised in a double-breasted dressmaker reefer of all-wool twill with mock tortoise buttons. Purple, blue, green, brown, red, navy or black . . . 10 to 18 . . . ***Priced About $55***

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Connoisseurs' choice in lip shades

If yours is a love for ultra-sophistication in color, your appreciation of these "originals" will run high . . ."Golden Mauve". . . "Exotic Pink". . ."Powder Blue Fuschia". . ."Flame Swept Red". . . "Dragon's Blood Ruby". . . "Black Rose". . . exclusive and beautiful shades for lips to wear, and each has the color persistence for which CHEN YU is famous!

CHEN YU *lipstick*

made in U.S.A.

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In every port, as in your favorite shop at home, De Liso Debs keep the gay banner of youth flying! Wear them as a promise of that happier tomorrow when globe-trotting is again the fashion . . . when you can be, in any language, "the woman other women watch".

De Liso Debs

Shoes Alive with Youth . . . designed by Patter de Liso *$8.95 to $10.95*

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BEAUTY PREPARATIONS
by RICHARD HUDNUT

Featured in the Richard Hudnut Salon and DuBarry Success School, 693 Fifth Avenue, New York 22, N. Y....and at better cosmetic counters everywhere

Pour just a few drops of DuBarry Foundation Lotion in the palm of your hand. Then stroke your face and throat till the lotion is well smoothed in. Remove any excess with tissues.

Creamy, protective, DuBarry Foundation Lotion is a powder base for normal and dry skins. There's a tiny bit of lubricant in it...not so much that your skin feels oily...just enough to keep it satiny smooth!

Flower-fresh, slightly moist...the kind of foundation that makes your skin softer, dewy, younger looking, and softens wind-roughened skin. Helps your powder cling longer...and go on more smoothly, more evenly, besides! DuBarry Foundation Lotion, $1.25.

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ONE-WAY. Round trip. Sausalito or Syracuse. To an endless line of men and women on the move, Kathleen Mullady of the New York Central System is selling railroad tickets. The man she's replacing behind the wicket has gone to war. Taking over his job is her way of shouldering some of the load her country has asked all women to share.

She has less time for herself. now...and greater need for always looking her best. In the famous DuBarry Success School, she learned to use...and to love ...DuBarry Preparations.

The secret of these preparations is that they are co-related ...each one scientifically formulated to do a special job. Yet all chemically blended with each other so that when you use DuBarry Beauty Preparations straight down the line, you actually get more effective results!

More than 120,000 Success School pupils have seen what co-related DuBarry Beauty Preparations can do for them. One of the best examples of the plus effectiveness of these products is DuBarry Foundation Lotion. This creamy liquid gives the perfect base for the softer, younger-looking make-up everyone wants.

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SCALLOPS
turn the trick that makes this purely personal, purely feminine suit catch masculine eyes whenever you come into a room . . . they're perfect finish for its soft, lady-look lines, clear spring shades in superb pure-wool gabardine. Arnold Constable exclusive; purple, grey, blue, navy. Misses' sizes 59.95
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Fifth Avenue at 40th, New York • New Rochelle • Hempstead

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ON THE WALL..."
• If undies of *Spun-lo knit rayon cloth had nothing else to offer, their *fit* would commend them to every active woman (and who isn't active these days).
Nothing is so annoying as undies that bunch and pull and bind. Spun-lo cloth gives with the body, stretching when it stretches and returning to normal when it is in repose.
And, in addition, Spun-lo is made to rigid standards that insure uniformly perfect wash-ability and long wear without sacrifice of dainty femininity.
Spun-lo is the exclusive product of Industrial Rayon.
Underwear is an essential civilian commodity — it must be good!
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MAKERS OF
Spun-lo KNIT UNDERWEAR CLOTH
AND CONTINUOUS PROCESS RAYON YARN
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tailored by
That new, important, soft-tailored look — in all wool Kashmella, with costume jewelry buttons 29.95
at one fine store in each city, or write Handmacher, 512 Seventh Avenue, New York 18
lined with Duchess rayon crepe
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Flight to Customcraft

Flight to the unadorned beauty of their sheer line, their hand-lasted fit, their superb workmanship. In America's finest stores at $12.95 and up.

She walks in confidence who walks in Customcraft Originals.

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HOW LOVELY!"

The eye-compelling beauty of legs veiled in Shaleen Stockings long ago endeared them to the discriminating woman. Artfully styled, Shaleens are a lovely complement to tasteful grooming.

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Superbly Simple

"A picture of perfection"...that description fits the marvelous simplicity of Queen Qualitys for Spring. And just as perfectly...

Queen Quality Shoes fit your feet, your love of beauty and your daily doings!

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Queen Quality Shoes

Matched
to a Spring day
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At quality stores everywhere
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Buy more
WAR BONDS
& STAMPS

MORE style, more quality, more value than ever before . . . those are the things Rothmoor are putting into your spring suits and coats . . . those are the things you want more than ever before.

Suit style 1850, coat to match 2850, separate coat style 627. Always at the leading store. Write for the name of yours.

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COATS & SUITS FOR DRESS • SPORTS • TRAVEL

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*Simulated

BUY MORE BONDS

POETIC DREAM*
FOR SHEER ENCHANTMENT
ONE SIZE ONLY
THREE-FIFTY THE OUNCE
LEIGH
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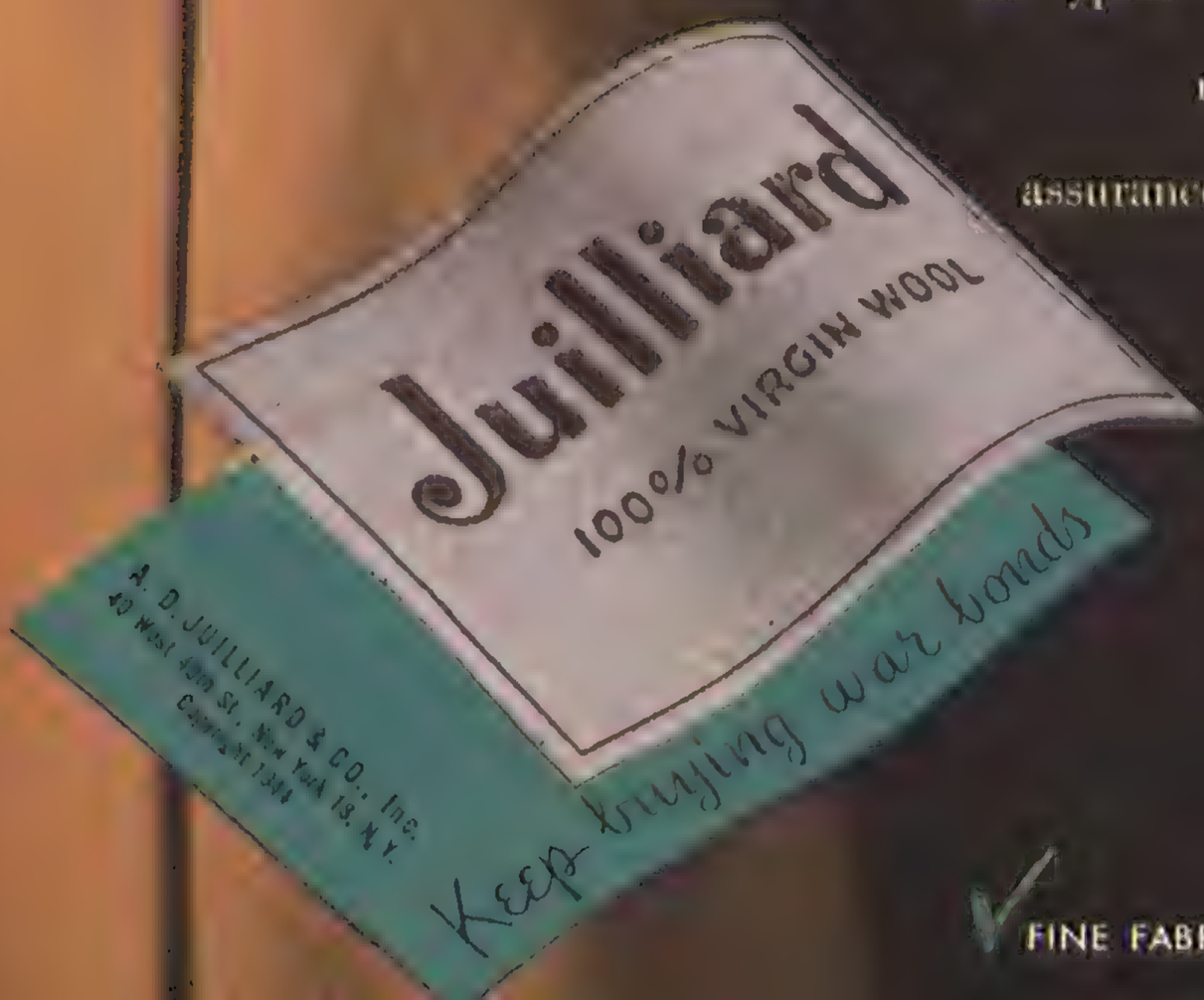
Like a treasured masterpiece, each piece of Saab Lingerie is now signed by Saab.
Quarter century famous. Women have always cherished Saab's handmade lingerie for its fine needlework . . . dressmaker design . . . practical wear.
Today . . . with your heart set on beauty, your mind keen for quality, be sure to ask for Saab lingerie by name. Moderately priced and sold by the best of stores throughout the country.
MADE OF A
BUR-MIL
QUALITY
RAYON FABRIC
SAAB LINGERIE, NEW YORK

I'm crazy about soft fitted coats that cover your dresses, wrap you in color from throat to hem-line, accent your shoulders, belt your waist, make you feel free-striding and up to a lot of work, with no loss of glamour on the way . . .

I love the new look of short, square coats, utterly simple, in dream colors, to wear over slim dark dresses, good by night and by day, to make you feel gay but not extravagant . . .

Two lengths, two looks—both news, both headed for success. Prophetic designs, executed in superb fabrics, are typical of what the Juilliard label means to you. It is your assurance that you are buying with taste, without waste, at a time when waste is treason.



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D'Orsay

to SUIT!

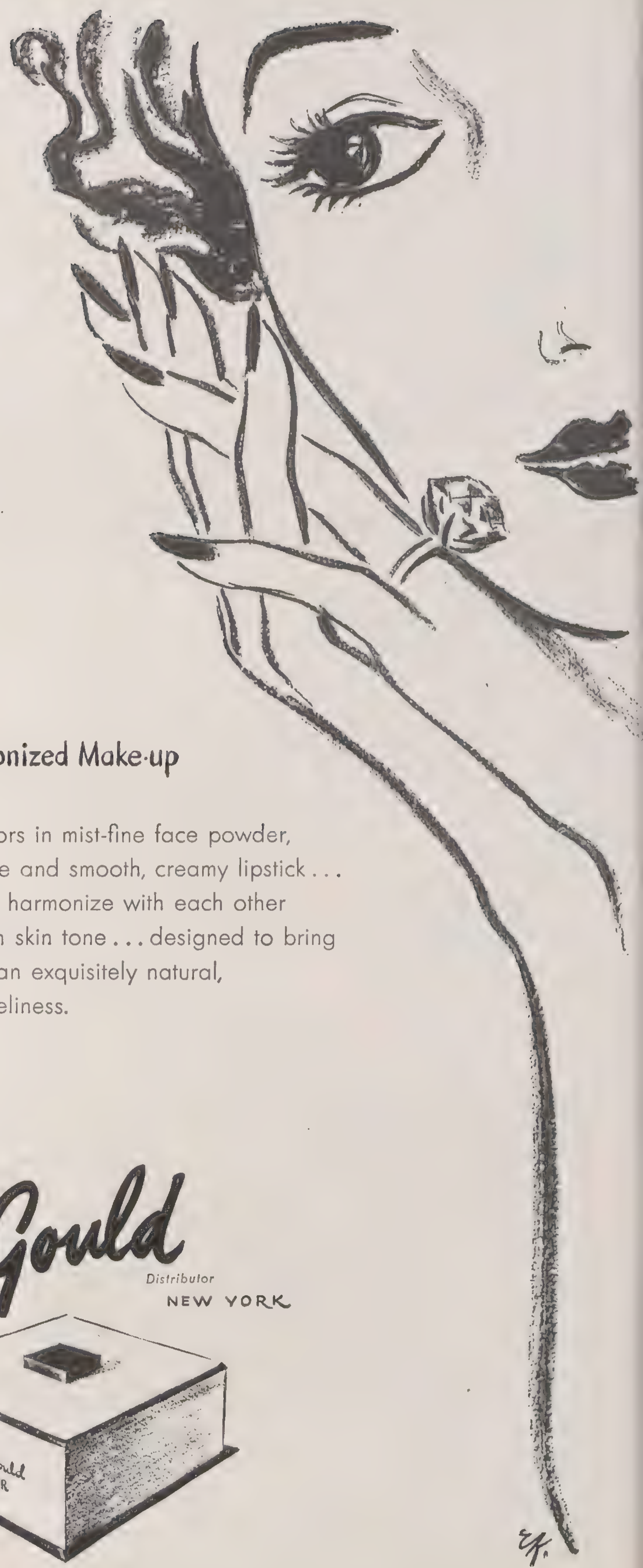
. . . your "dressmaker" suit

. . . your town tailleur

. . . your tweeds

Andrew Geller

EXQUISITE FOOTWEAR • 537 FIFTH AVENUE, NEW YORK CITY



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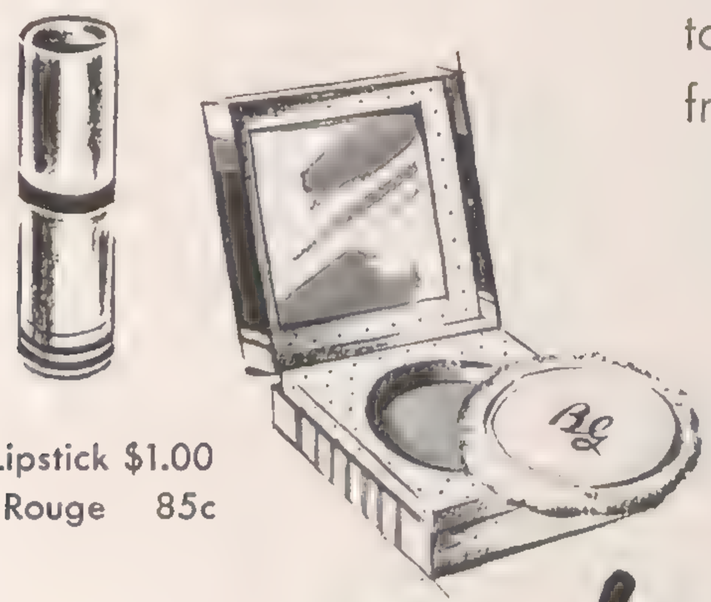
with Barbara Gould Harmonized Make-up

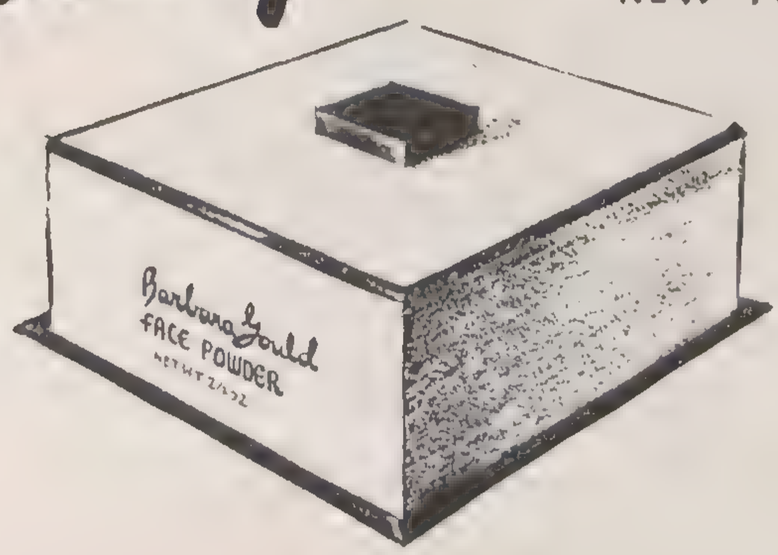
Heavenly colors in mist-fine face powder, feathery rouge and smooth, creamy lipstick . . . ensembled to harmonize with each other and your own skin tone . . . designed to bring to your face an exquisitely natural, fresh new loveliness.



Lipstick $1.00
Rouge 85c

Barbara Gould

Distributor
NEW YORK



Face Powder $1.00
(All prices plus tax)

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Your make-up begins with your hair

FLIRTING WITH THE IDEA OF TINTING YOUR HAIR? By all means—go ahead! Tinting these days is as taken-for-granted as using lipstick. Thanks to ETERNOL, your beauty operator can banish every trace of that drab, lifeless, going-gray look in a twinkling—and without the slightest suggestion of artificiality. An exhilarating bubble bath, cleansing rinses . . . and suddenly your hair is kindled to soft, colorful radiance . . . shimmering with warm little glints. "Why I look years younger!" you'll say. "Why did I ever hesitate to tint, when it's so easy—and so perfectly natural!" Ask for ETERNOL at your favorite beauty shop.

Write for free booklet V3. Paragon Distributing Corp., 8 West 32nd St., New York 1, N. Y.

eternol

TINT OIL SHAMPOO

Eternol Tint Oil Shampoo for Dull, Drab or Graying Hair. Tints, reconditions, cleanses in one simple operation.

Caution: use only as directed on label.

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Louise Barnes Gallagher

original in TRIGGER CLOTH and LA RICHE

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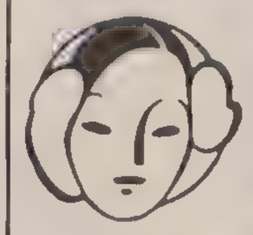

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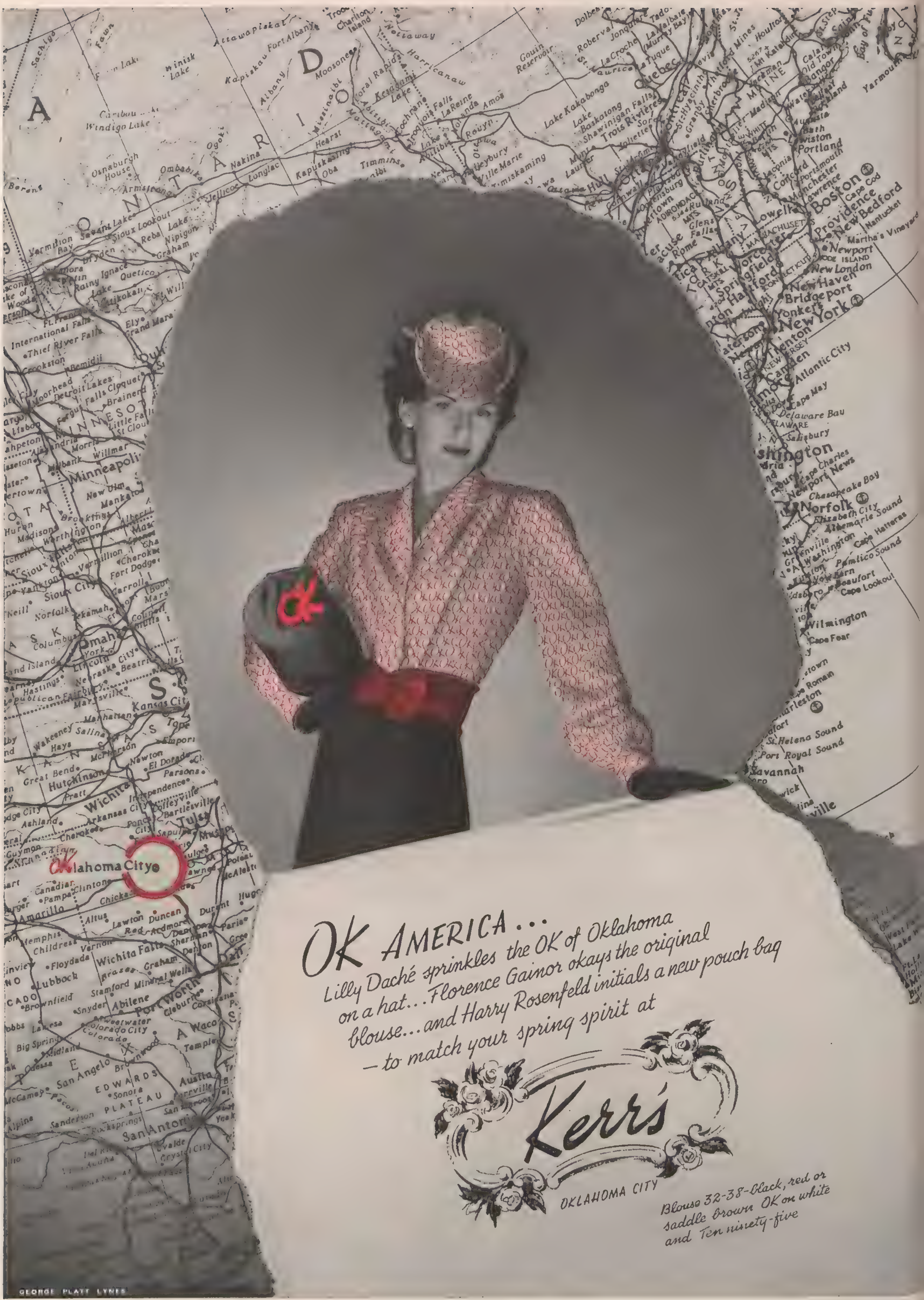
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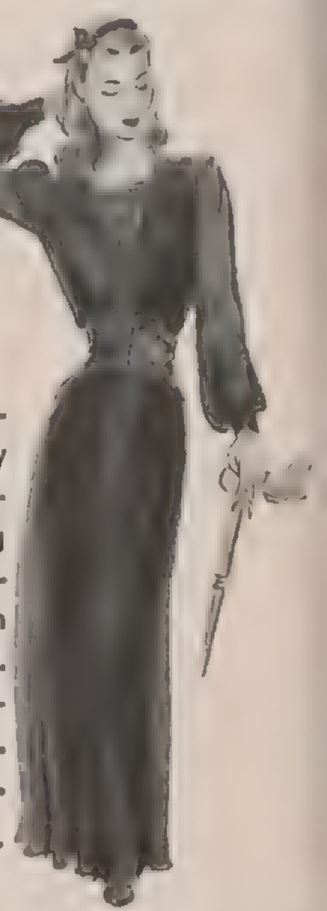

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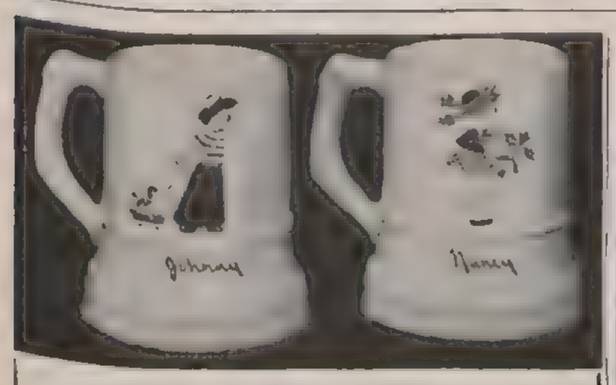

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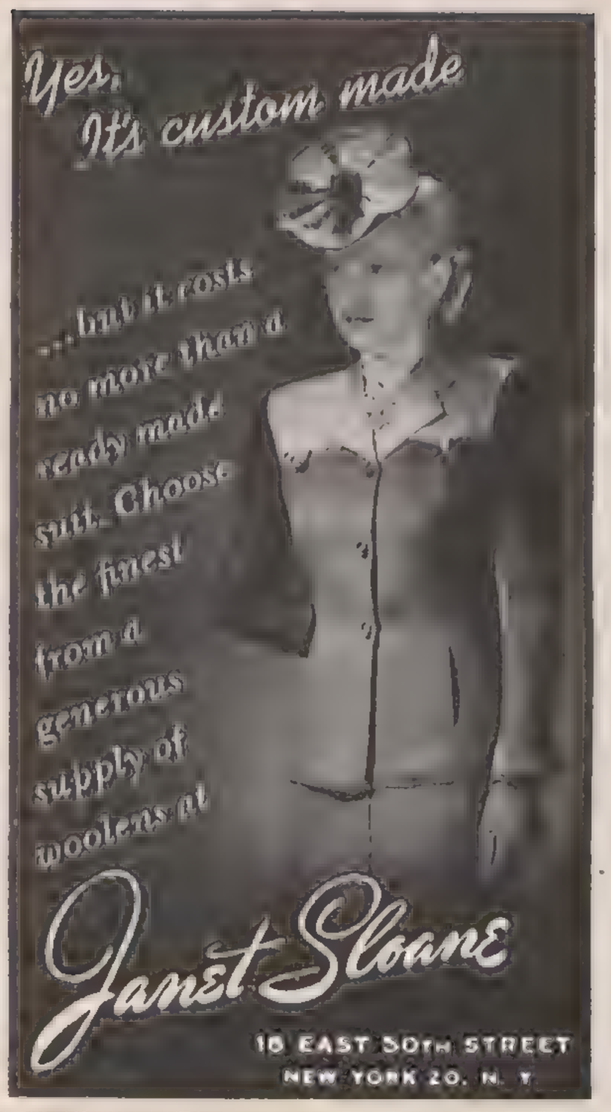

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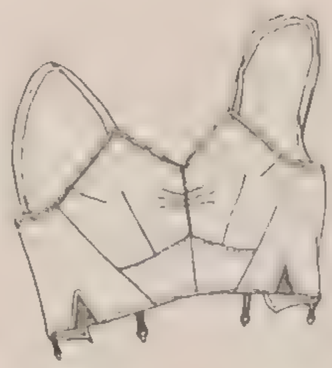

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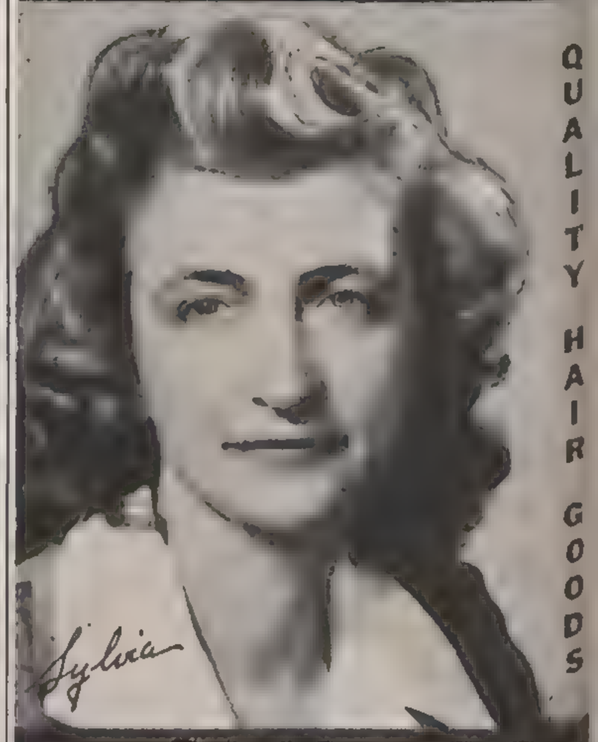
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Hound

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BAKER

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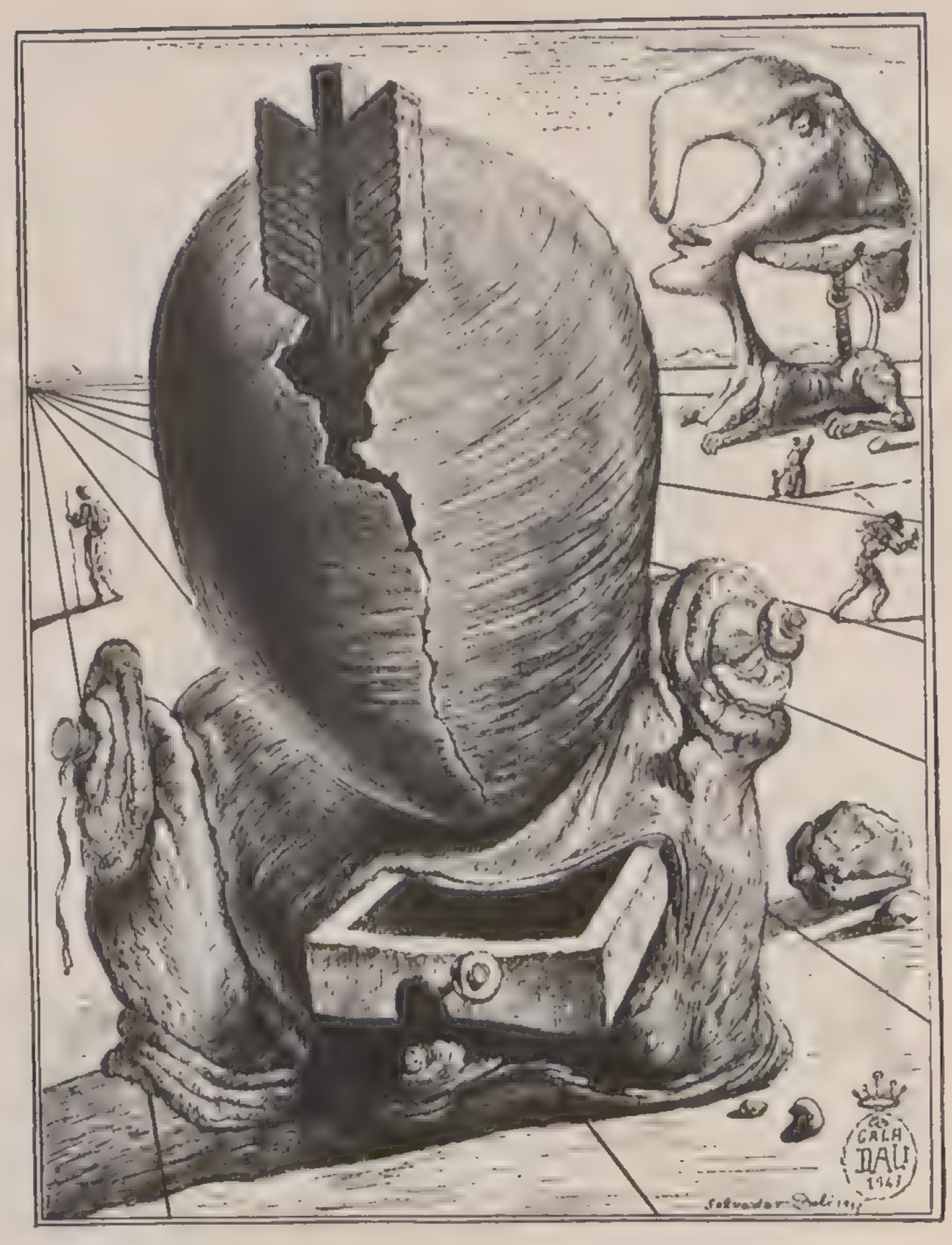

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THERE ARE TWO VOGUES: AMERICAN and BRITISH
(French Vogue is temporarily suspended)

EDNA WOOLMAN CHASE
Editor-in-Chief of the two Vogues

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MANAGING EDITOR: Jessica Daves

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ART EDITOR: Arthur Weiser

FEATURE EDITOR: Allene Talmey
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Worth
JE REVIENS
(I will return)

unforgettable fragrance...
he'll remember it...
and you!

VOGUE COVERS THE TOWN

Controversial Stew

Bouillabaisse, that fine-flavoured fish stew, a specialty of Marseille, is served in many New York restaurants. But...and the but is a big one... few if any do it justice except a little French restaurant down in the financial district, known to many gourmet-minded Wall-streeters, and called André's.

Every Friday noontime, André's serves big, pungent bowls of the best bouillabaisse to be tasted this side of the Atlantic. With that, a *carafon* of domestic white wine, French bread for mopping up, and strong *café-filtre* to counteract any well-fed lethargy.

Because André's is 'way down at 3 Frankfort Street, the best way to get there is via subway, getting off practically at the door...the Brooklyn Bridge station.

A Wink from the Museum

Fashions in fun is the keynote of the current exhibit at the Museum of the City of New York. Fun dating from the 1870's to the 1920's. They use costumes of the period on arch plaster figures against appropriate backgrounds that range from the gold-paneled doors that came from the Cornelius Vanderbilt house to tongue-in-the-cheek painted backdrops.

There's a picnic, vintage 1870; the ladies in bustles and the gentleman in tight striped trousers relax on the grass of Jones Woods, a popular resort of the period, which is now Seventieth Street and the East River. There's a fancy-dress ball, with the plaster dandies and belles wearing costumes, some of which were worn at the fabulous Bradley Martin ball. There's a gallant stage-door Johnny with arms weighted with American Beauties; and finally, a shingled lady and her escort knocking on a speak-easy door. This is an exhibit that winks at the time it portrays.

Change of Scene

The old guard who swore—food-wise—by a plain-looking restaurant, now extinct, called Maud Chez Elle, may look askance at its successor. They may, but they shouldn't. For all its pink and whiteness, Le Beaujolais has a properly serious attitude about food and drink. The calves' liver is always just rare enough, the *coq au vin* has a bouquet all its own, and the special, hot, broiled oysters, served as an *hors-d'œuvre*, are quite a dish, provided you are not opposed to garlic...

Maud, a handsome Frenchwoman whose last name is O'Connor, has an eye for every detail, from seeing that there isn't too much ice in an Old-fashioned, to the exact consistency of the cheese, and even the politeness of the waiters...something not easily obtainable in wartime.

The address of the Beaujolais is 17 East Sixtieth Street.

"Flaneur"

in fine rayon crepe by Colonial mills, at your favorite store about $5.

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IN THE NATION'S CAPITAL

SCROLLED CONTRAST—GENEROUS SHOULDERS—DIMINISHED WAIST IN A SUPERBLY SCULPTURED COAT FOR SPRING

TONI FRISSELL

LENTHÉRIC

perfumes

Vogue's-eye view of putting yourself together

It's a puzzle—putting yourself together this spring. Pleasing the eye, and your conscience. Planning a wardrobe that's a picture of flexible chic, with no misplaced whims, no extravagant duplications. First, as any jigsaw amateur will tell you, you should have an idea of how the finished picture looks (almost every page of this issue gives you that). Then study the way the basic pieces interlock with small, flavourful accessories, achieving ultimate elegance, ultimate economy.

It's a puzzle—but don't go to pieces. It's a puzzle which this issue helps you solve. See six pages of new, contrived Put-Together Costumes which start with one piece: a slim, superbly tailored skirt—add a tunic, or weskit, or sweater...See five pages of what-to-wear-with-what accessories...See the eight-page round-up of coats and suits—one of which may be your all-important key-piece...See many pages of hats, blouses, precious coin-jewels, at-home-at-ease ballet slippers, tinted like Easter eggs—ingenious little pieces which fall smoothly into place, making your Puzzle...a Picture.

SKIRTS & COMPANY

The 1944 get-together of separate skirts and tops

There was a time not long ago when to look really smart you "had" to be all-of-a-piece. All-of-a-piece in fabric, or in colour. Not now. The divide-and-conquer fashion sprouted several seasons back. Came to blossom first two springs ago with the immaculate, elaborate, sheer white shirtwaist and separate skirt...over which it would have been almost sacrilege to have worn a jacket. Last year, Vogue cited it again. The 1943 formula was based on a skirt, "not just any skirt, but one so super that, when teamed with a dark jersey blouse, it becomes a street costume." This spring, this same stand-in-for-a-suit trend has gone another step farther.

This two-part look, the put-together look, the polygamous skirt with half-a-dozen tops is a more serious fashion now because it is being done by some of America's most impressive designers. There are scores of versions...eleven in this issue of Vogue alone. But the underlying principle is the same—a simple, slender, well-made skirt topped with a waistcoat, a jumper, a tunic, a shirt, or a beautiful "unchaperoned" blouse. The results can be supremely elegant...*and* casual with the charming "I just thought I'd try this this way" quality. Its American forebear may have been the easygoing, happy-go-lucky sweater-and-skirt college fashion now very grown-up and sophisticated. Whatever its origin—it is peculiarly right now when women consider overdressing in the worst possible taste.

The difference in this and last spring's put-together look is chiefly that the emphasis has moved up. This spring's versions could not exist if skirts were not so extremely slim and straight. On its rod-like skirt depends the success of the long, close, hip-covering, belted tunic. As it is shown on the following page, in classic navy-blue jersey with a grey skirt, it couldn't be more trim, understated, chic—more of a favourite fashion. Think of this navy-blue jumper with a navy-blue skirt, and two contrasting scarfs knotted at the nape of your neck and looped through the belt (page 72). Use the grey skirt with a grey-and-forsythia windowpane-checked silk jumper, grey gloves, beret, and belt and round yellow bag like an April sun.

There are numbers of "prepared" put-together-look costumes: the tucked-in waistcoat and skirt, opposite; the wrap-around checked tweed skirt and black jersey (page 67)...or a candy-pink velvet corduroy skirt with pink-and-white dotted crêpe shirt. If you have a well-cut beige wool skirt, give it a bottle-green waistcoat, an old watch-chain, and white shirt. Or try a yellow wool skirt with a black-and-yellow striped jumper blouse. With a purple skirt wear a pink blouse, a green sleeveless knitted pull-over. There are infinite combinations. The results are *not* substitutes for suits or for dresses...but rather a specie of clothes minted for Now.

← WAISTCOAT & SKIRT

New "Inseparables." Beige wool gabardine built-up skirt.
Tucked-in waistcoat. Black silk shirt. Indian kerchief belt.
All tailored for you by Knizé. Jewels, Van Cleef and Arpels

RAWLINGS

TUNIC & SKIRT . . . new spring "stand-in" for a suit.

Grey skirt and navy-blue tunic of Rodier wool jersey.

Traina-Norell design; $125. Bonwit Teller; Nan Duskin; Jordan Marsh

SWEATER & SKIRT . . . as citified in character as a town suit.
Black-and-white tweed skirt with grosgrain midriff.
Black wool jersey top, red leather belt. $195. Falkenstein

Two-part Drama

VALENTINA, the couturier, is a great exponent of separate skirts and varied tops. She designs them for others, wears them herself, loves them, gives them new elegance . . .

. . . is sketched here in three versions.

- Far left: With a black wool afternoon skirt, she wears a Rodier wool jersey blouse, fastens its low neck with blue ribbon and big jewels.
- For the country, she teams a plaid skirt with red wool waistcoat, linen shirt, high socks.
- At night, she tops a draped wool skirt with black lace blouse, flashing dog-collar.

OPPOSITE: *Off-stage Footlights—cotton ballet slippers—not for a ballerina, but for you when you wear dinner-at-home slacks or dresses; summer country clothes. Non-rationed, $4. Scarf designed by Brooke Cadwallader, $11. Lord and Taylor. Pendants from Indian jewellery collection at Milton Schepps. "Lady in the Dark" perfume by Dorothy Gray—a finishing touch*

What to wear with

Accessories are of foreground importance, now that clothes are unadorned shafts of columnar slimness. Think of them as a decorating scheme for the main design. Use them in the new "Put-together" look of fashion—and for wit and imagination as long as they reflect a sound plan. Wear several colours, for instance, but keep them interdependent. Make an accessory, as well as a necessity, of a parasol (page 72). Do the unexpected—but make its bite as good as its bark. Here are a few assembly ideas:

SCARF SCHEMES: A new scarf can make you feel as gay as a new hat. A pretty one can lead more lives than a cat. Let it emerge from the breast-pocket of a suit, the side-pocket of a dress or bag. Draw it through your belt. Or—and newer—sling two around your neck and loop them through a belt for a one-sided peplum (page 72). Wear a scarf shawl-fashion at night (like the blue scarf, with the bluer sequins, topping a dinner-dress, page 74). Weave it through lapel buttons. Wear a wonderful coloured scarf as a belt (page 73). Every trick in the hat can be played by the bright, beautiful silk faille or satin scarfs, designed by the talented Brooke Cadwalladers. See a spring crop of them in this issue—black saucer-sized State Seal prints, exotic Chinese animals, against the subtlest shades of colour.

BELT BYPLAY: Don't just be tied in the middle like a potato sack. Belts can be all or nothing to any dress. Why not a belt-rack, like a tie-rack? And play tricks. Buckle them in back once in a while. Wear two or three together, if you're slim. Dangle chatelaines of old charms, watch-fobs, coins, or a ration-book case of leather, from your belt. Fasten necklace or bracelets hammock-fashion; or clip scarfs to a belt with your prettiest jewel.

GLOVE GAMES: Spice your spring clothes with coloured gloves—but deftly, lest the effect be flagrant. The trick is to tie them up with something else on you, without making the fatal mistake of having them match every accessory. On the following pages, see how gloves keep the thread of the colour plot. See the rightness of leather-coloured gloves that match a belt and are a shade darker than the bag. See how green gloves pick up the stripe in a blouse. How pale blue gloves balance a scarf and light up a green dress. *(Continued on page 134)*

New ways to assemble accessories...on next 4 pages

RAWLING

What

1

2

RAWLINGS

What to Wear with What *(Continued)*

1. Carry a parasol to match Traina-Norell's pink rayon-and-wool dress, $90. Tuck Midtown's violet scarf under belt, $10. Bonwit Teller.
2. Revamp a black dress by making a peplum out of two scarfs with State Seals. Each, $13. Hattie Carnegie. Brooke Cadwallader design.
3. Team leather-coloured accessories with a black dress. Elizabeth Arden scarf, $13. Phelps cowhide bag, $18; belt, $10; gloves, $13.
4. Wear green wool jersey gloves and green snake belt with zebra-striped silk crêpe blouse, $30. Gloves, $10. Belt, $6. Macy's Little Shop.
5. Try orange and yellow together. Orange silk blouse with new tie neck, $20. Belted with yellow Midtown scarf, $10. Henri Bendel.
6. Wear yellow rayon jersey gloves with plaid silk taffeta blouse. Gloves, $9. Blouse, $30. Altman. Indian jewels, Milton Schepps.

ON PARASOL GIRL: "POWDER BLUE FUCHSIA" LIPSTICK BY CHEN YU

1

2

3

4

1. Transform a dinner-dress with sequin scarf by Arpad, $40. Van Raalte gloves, $2. Lord & Taylor. 2. Blue cowhide Phelps bag, $17. Wool jersey gloves, $10. Altman. 3. Add to green suit a gay scarf, $11. Dawnelle cotton gloves, $3. Midtown shantung belt, $6. Altman. 4. Twin prints: yellow dress, $135; green scarf, $13. Hattie Carnegie.

ADOLESCENCE EQUALS ENIGMA

by Evelyn Clark Emmet

SHE's your baby—but could have one of her own. She wears short socks, but has a new-found waist-line. She uses vivid lipstick, but forgets to wash her neck. She sneaks on mascara, but takes her old Teddy bear to bed. She laps up the comics, but plans to be a doctor. She shows boy-like prowess at basketball, then spends hours trying new hair-do's. She giggles with girl friends, yet writes poems with insight, with dignity. She spurns you in public and hugs you good-night. She's that enigma—an adolescent.

Now is your last chance to be that model mother and—far more important—your last chance to keep her friendship. It's very possible and very human that you may have muffed those character-moulding first three years of her life. Maybe you were young and ignorant—unsure of what to do or how to do it. But now, once more, your daughter is in an acutely sensitive growing period. Not, this time, as a tadpole emerging into a world of five senses, but as a child emerging into the adult world of her new inner emotions, and of outer problems and responsibilities.

To dismiss her ups and downs as "just growing pains" is to refuse to be of any help to her. You should be aware that your daughter is now apt to be a bundle of nerves, of emotions she can not understand, of contradictory longings, of strong urges towards she knows not what—just urges; of doubts and fears of "am I normal or crazy?" She is strongly conscious of herself, her looks, her personality—a new sense of power alternating with a sense of inadequacy.

She needs your help, and you're no seer, so when in doubt you would do well to consult authority. No one knows better than the psychologists, the educators, that this is a handle-with-gloves period. Here are the points on which they agree. Use them in carrying your daughter over the difficult time from childhood to womanhood, from dependency to independence, and you will have completed your job as mother.

SHE SHOULD FEEL WANTED. Of course, ideally, she should have felt that all her young life. But family life is far from ideal. It is very possible that when she was born you didn't really want her. Maybe you didn't even admit it to yourself, and spent fussy years playing the over-solicitous mother. But that, the psychologists would say, was in an effort to make up for the guilty feeling you had because you didn't want her and that, it seems, is a common occurrence. On the other hand, maybe you did want her, but maybe you and your husband didn't get on too well, and she has had to adjust herself to that. Or maybe you had a favourite child, an older or younger brother or sister (or maybe she just thinks you had).

Anyway, all of these very usual situations are the kind of things that can hurt her basic desire to be wanted. Now you have another chance to show her your love. You are older now, and wiser, and probably understand a great deal better the power and importance of loving and being loved. More than likely you DO love her a great deal more deeply than you once did. Let her feel this. Not possessively, not by running her or spoiling her, but just by letting her know that always you are on her side, her ally.

LET HER BE, AND GET HER TO BE, ARTICULATE. Now, probably only one parent in 100,000 either knows about this, or does it. After all, how rare is the understanding listener, the person who listens not just with his ears, but with his mind and with his heart. That takes a special talent called insight. You may not have highly-developed insight. But try to develop it right now, as it will stand you in good stead with the world in general, and with *(Continued on page 126)*

PHOTOGRAPHS BY RAWLINGS

Side show in hats

First: Tipped far to one side —
this tiny Breton of beige felt.
Bergdorf Goodman Original.
Second: Half-brim of blue felt.
Lands smack on your cheek
John-Frederics; Rich's

One-sided story

First: New sidelight of rhinestones on blue felt. Hattie Carnegie; L.S. Ayres.

Second: Blue felt beret tilted by your biggest jewel. Design of Tatiana du Plessis; Saks Fifth Ave.

JOFFE

It's all in the neck-line

—Every blouse is as good as its neck-line, and here are six that make the most of that important little area between the lapels of a suit. All of white Celanese Alluracel; sizes 10 to 20.... All about $11.

1. Stand-up double revers on a stitched fly-front blouse. Neat button-over cuffs.
2. Collarless afternoon blouse, the shirred front fastened with three shoestring bows.
3. Deep-throated blouse with Byronic revers and two large, pearl-like buttons.
4. Convertible revers neck-line on a short, deep-cuff-sleeved tailored blouse.... Blouses 1 to 4 Florence Gainor designs. Lord and Taylor; Dayton Company; Burdine's.
5. Smooth-yoke blouse with vertical front tucking—an easy take for pearls.
6. Drawstring blouse.... Blouses 5 and 6: Milgrim; The Dayton Company; Burdine's.

← • **Opposite:** Southern Dandy suit that rolls back the green-faced revers of its black Forstmann woollen jacket to show a white rayon crêpe bow-blouse. Foxbrownie design. Suit, $95. Blouse, $25. Altman; The Blum Store, Phila.; The May Co., Los Angeles

TONI FRISSELL

Mrs. Richard M. Bissell, Head of the Red Cross Volunteers

Mrs. Bissell, photographed with her Bissell and Prud'homme grandchildren, is a multipotent personality—a skilful executive, a distinguished hostess, a cosy grandmother. For the past two years, she has lived in her small red brick Georgetown house in Washington, working full time at the American Red Cross National Headquarters as an assistant to Mrs. Dwight Davis, whom she now succeeds as Director of Volunteer Special Services. Before the war, energetic Mrs. Bissell lived in Connecticut's Farmington Valley, divided her life between her civic and philanthropic work and her big, rambling house famous for its rose-garden, for its endless house-parties

As They See Themselves

A SELF-PORTRAIT OF THE FOUR HUNDRED AND THIRTY-FIVE MEMBERS OF THE HOUSE OF REPRESENTATIVES

By Adelaide Stedman

CONGRESSMEN as votes are always in the news. As human beings, they are, of all officials elected to national office, perhaps the least known to the public.

Here, painted with his own figures and comments, is the average picture of an American Congressman. He is "around fifty." He represents the state in which he was born and has always lived. He is proud of it. His is the view of Main Street and the corner store. Even when city-bred, he is district-minded.

He went to public school and on to college—often not a big, splashy college—but you had better think it is good. He is an educated man, and he hasn't wasted his education. He is a successful man, though not a wealthy one. He professes some religion. He is not an intellectual. He knows as much about war as you learn from at least having worn a uniform, but he is not military-minded. His greatest experience has been in meeting people. He hasn't travelled much, but he is in a gregarious occupation.

He is a married man who has stayed married. He has a couple of children of whom he is transparently fond. The girl is apt to have a double name; she is Mary Joe or Anne Louise. And the boy—well, he is Junior.

He loves the grass roots from which he sprang. He is shrewd and likable.

This is the picture the four hundred and twenty-eight men and seven women of the House give us in *Who's Who* and in the *Congressional Directory*, containing the autobiographies of the members—a masterpiece of unconscious self-revelation.

The *Directory* biographies permit the Congressmen to tell as much or as little as they please, in accounts running from "Democrat—Attorney—Single," to the three-quarters of a page written by members who feel that their most private concerns are of public import.

First, they set down where they were born, and, not quite so often, when.

Where:

Born in the state they represent	243
Born in the town or county they represent	186
Born on a farm or in the country	31
Foreign-born	12
No information	18

Obviously, the home-town boy wins the political plum; and the great majority were born in a small community, or on a farm. Of the twelve foreign-born, one is of American parents who just happened to be in Paris at the moment.

Judging by names, about half the House consists of Americans whose ancestors came from lands other than England. Few comment on their background or ancestry. Less than ten record themselves as Sons of the American Revolution. And the small group who do look back usually boast of pioneer parents and grandparents.

Age:

Under 30	1	51-60	80
Under 35	9	61-70	51
35-40	36	70 and over	16
41-50	111	No information	51

It is the very young and the very old who comment on their ages: the nice young man who tells you that he was the youngest member elected to that Congress, and the fine old one, born in Czechoslovakia, who wants you to know that he is the dean of the House.

The men delight to tell you that they went to our public schools. Not many went to the great universities. About twenty list Harvard, and an equal number Yale and Columbia. Many went to the State universities; about half to more than one college. Of the students who went to foreign universities, six were Rhodes Scholars at Oxford, but few boast of academic distinction. Few mention travel. Rolling stones do not land in political office.

This is the occupational list:

Lawyers	179
Admitted to practise before the Supreme Court	15
Businessmen	80
Educators	58
Newspaper employees, Editors, and Publishers	45
Farmers	32
Insurance men	20
Bankers	19

There is at least one representative of almost every job except undertaker: we have a veterinarian and a couple of pharmacists, a *(Continued on page 116)*

Rehearsal Obbligato . .

YEHUDI MENUHIN, GREAT AMERICAN VIOLINIST

SALVATORE BACCALONI, GREAT ITALIAN BASSO-BUFFO

MARIAN ANDERSON, GREAT AMERICAN SINGER

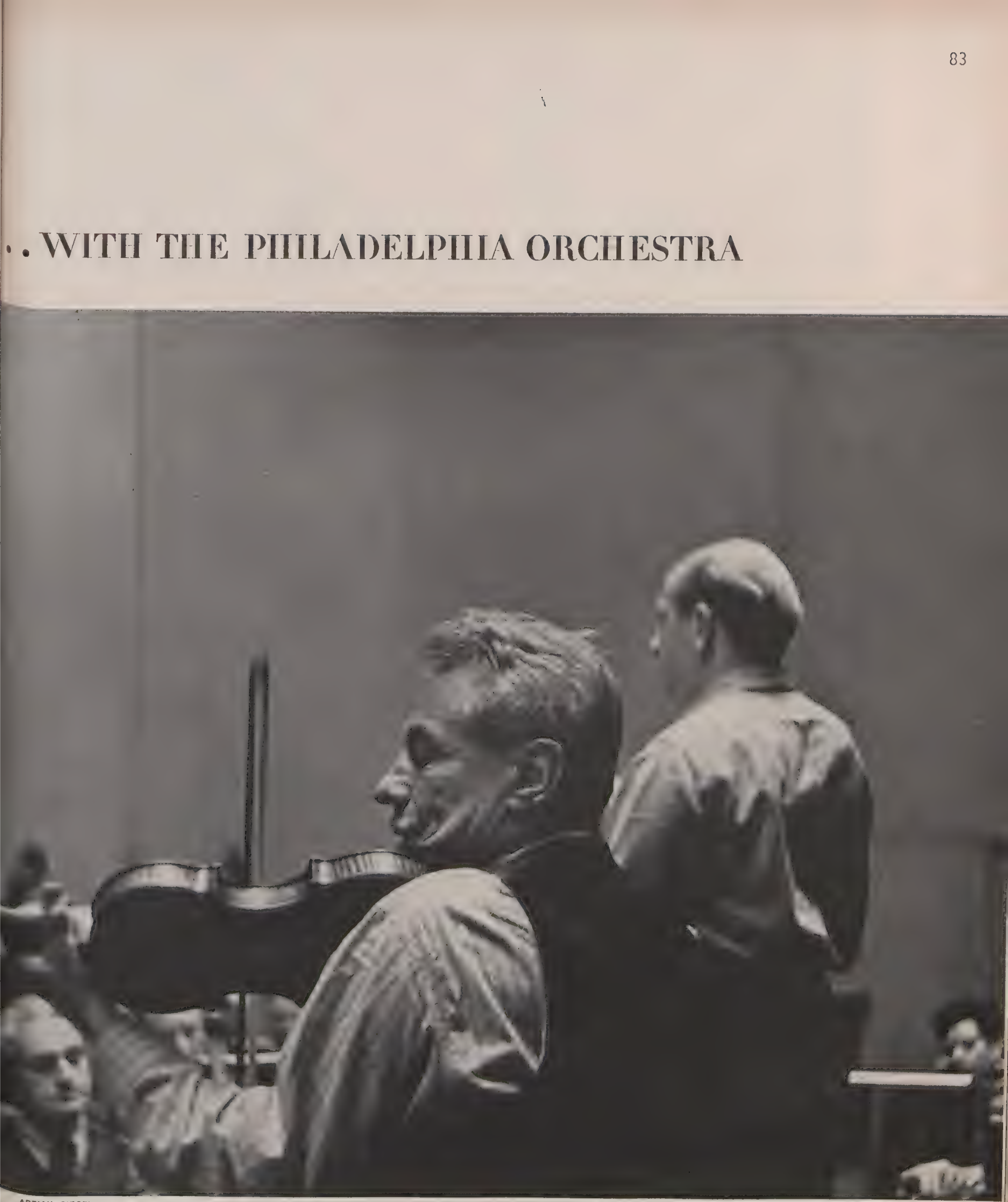
These fresh, off-the-record views of rehearsals with Eugene Ormandy, the notable conductor of the Philadelphia, were taken by Adrian Siegel, the Orchestra's famous cellist, who photographs for fun. These pages are the result of a collaboration with music critic Arthur Bronson of the *Philadelphia Record*.

"YEHUDI MENUHIN doesn't mind being photographed—he's a camera bug himself, specializing in his own babies. He once told someone who wanted to listen during a recording session: 'Sure, if you like me, you can stay. If you don't, you'd better leave.' "

"MARIAN ANDERSON hardly ever smiles during a performance or rehearsal. Her manager, Hurok, once said, 'We've never had an argument, but I'm sure if we ever did, she would be right.' "

"SALVATORE BACCALONI is enormous, bluff, and looks like the oldtime movie comic, John Bunny. The owner of a lot of cameras, including a Contax with extra lenses and a newsman's speed Graphic, he and Siegel discussed photography. 'But,' said Siegel, 'I think I was talking to myself. Baccaloni's English isn't.' "

. . WITH THE PHILADELPHIA ORCHESTRA



ADRIAN SIEGEL

"FRITZ KREISLER arrived at rehearsal one Thursday and said to Eugene Ormandy, 'By the way, am I playing the Beethoven Violin Concerto or Brahms?' 'Neither,' said Ormandy. 'It's the Mendelssohn.' 'Oh,' said Kreisler, 'I haven't played it for a long time. I will enjoy it. That's very nice music, too.' "

Vogue's Spot-light

GJON MILI

"WINGED VICTORY"—the great comic scene, all sunlight and laughter in the company street when the newly-inducted **Air Force recruits have Army life explained by the old boys**

By Allene Talmey

The spot-light shines on two plays, three books, and a couple of comedians.... "Mexican Hayride" is a spectacular revel in banality, full of Cole Porter songs that sound like a medley of his previous hits, full of Mary Grant costumes extravagantly embroidered in gold and silver, and with a book, more Broadway than Mexican, that has for its only glory a device that makes the great Bobby Clark a squaw with buck china teeth and a clean lust for illegal money. Bobby Clark, of course, is a cult, and the second act of "Mexican Hayride" is a good way to get members.... *The Lost Week-End*, a new novel by Charles Jackson, is a revelation to mild drinkers of what can go on in the straining mind of an alcoholic. There are the day-dreams, curiously elegantly furnished, the two levels of simultaneous living, the crookery of self-cheating, all written with an eye to clinical detail. These details, as carefully picked as though each one had been set in place with a tweezer, show a brilliant and precise knowledge....

RAWLINGS

MOVIE ACTOR PIERRE AUMONT, NOW OF FRENCH ARMY

Margaret Webster has scraped off the brown gravy direction in which "The Cherry Orchard" has formerly been directed in this country and has turned the new production into a brilliantly fizzing, brightly lighted, sharply acted show. All the motivation, carefully written by Chekhov and then carefully concealed here in gloomy glue, now shines out. For Miss Webster has an extraordinarily clear directing mind; she fluoroscopes a play and brings out, among other matters, its plot lines. This, naturally, disturbs enormously the people who like their Russian works full of Russian mysticism and obscurity—they like to fumble reverently in the dark when they see and hear masterpieces. They are tossed by the nimbus of clarity that Miss Webster throws around anything she directs. As it is now, the whole play is almost entirely played for laughs. The cast gives each rôle so high a polish, so personal a comic touch, that they might *(Continued on page 135)*

ED GARDNER OF "DUFFY'S TAVERN"

"MEXICAN HAYRIDE" COSTUME

Prisoners of War

It's better to be a prisoner of war than dead. But sometimes the men do not think so. The capture is a shock—after battle to be still alive, to hear the enemy language, to see the prison camp. The German camps (the Japanese ones are *different*) are a stubble of acres, fenced with barbed wire, the barracks are a smell, triple-deck beds, old clothes on pegs, and, in a far corner, a poker game, an endless bridge rubber, a few talkers, and at night a naked white light, like a third degree. At first, men fight the creeping coma that subdues their initiative, the lethargy that covers with a thin sheet their American drive.

Their whole mental preoccupation is throwing off that sheet. The new prisoners over-volunteer for all jobs, nervously undertake hard courses of study. They learn from the old prisoners to compete on how many slices they can get out of their bread allotment, they paint with shoe polish for the art shows, they enter the amateur theatricals. But slowly the desire for work and study drifts away, like a lifting mist.

Their physical preoccupation is food. Those Red Cross food parcels, considered by civilians as supplementary, are what the men live on. The regular prison food is the supplement; those smears of starchy stuff. Prisoners worry about food. They are not starving, but they are always hungry. They contrive little stoves to heat the slack, lukewarm messes. (They talk of hot food, fresh, clean, full of guts.) Sometimes spite, nicking and small, stops the food supply the men are allowed to buy. In one camp, instead of the onion expected, hair grease came. When a few fresh fruits arrived, the canteen closed for the day. The men trade constantly, with cigarettes the gold standard. This is not fun. It is necessary and boring. Clothes and food are next in value, but the little bit of meat in each Red Cross parcel is never swapped.

Few men crack in prison camps. They look at each other and say, "If they can take it, I can." If the crack-up comes at all, it comes later when camp routine is gone. Remembering is almost worse than living through it. They are not bitter about the reports of hardships at home. They just say, "I could Cry."

• See page 136 for details on what you can do for U. S. prisoners of war.

"La Prisonnière," by Ossip Zadkine

The world is full of prisoners...prisoners of war, prisoners of compromise, prisoners of opinion. Symbolic of them all is this monumental plaster, some day to be cast in bronze. A powerful, three-sided sculptural form, "La Prisonnière," appears as one captive torso, the body flowing into three suffering, calm faces. It speaks for prisoners everywhere, its voice personal, immediate, universal. Before the war, Zadkine, one of the Russians who became a part of the French art world, lived in Paris. Now he works in a shadowy Charles Street studio in New York; his sculpture is owned by many of the major museums here and abroad. A terse figure, with closely cropped white hair and square-cut hands, Zadkine speaks of prisoners as "struggling in their minds like chickens boxed for the market, their necks stretching, their legs tangled in the slats of their prison."

TWO OTHER VIEWS OF "LA PRISONNIÈRE"

PHOTOGRAPHS BY NYHOL

Golden opportunity in coins

On these two pages are coins from across the world and a thousand years ago. Bright as only coin-gold is bright. Beautiful, decorative. Worth far more than their weight-in-gold. Here are coins mounted into lapel clusters, bracelets, necklaces...inlaid in a golden box. You may have a *louis d'or* sent by your soldier from North Africa. Or a lucky piece at the bottom of your jewel-box...or some memento coins from a trip. Bring them into the light of day and wear them for luck...or love...or both. Really rare coins have a certain inviolateness. Should never be re-engraved, touched up, pierced. The first two coins here are Austrian pieces—if you hang them on a bracelet, use hooks, not holes. Next is a constellation of four suns which Mrs. Ottavio Prochet had made out of old coins from Hungary, Macedonia, Venice, Florence. Verdura mounted them as lapel clips. Below the next group is a bracelet belonging to Mrs. Jack Wilson (Russian-born Princess Paley), on which hangs a great coin bearing the profile of Catherine the Great.

• On the opposite page is a magnificent gold cigarette-box that the photographer, Horst, had made from his superb collection of beautiful Alexandrian and late Roman coins. Each coin is set so that, when you open the lid, you see its reverse side inside the box. The bracelets belong to Mrs. Richard Lounsbery and Mrs. Geoffrey Gates. The Syracusan necklace and loose coins are from the Stack Collection. *(Continued on page 114)*

(OPPOSITE) Sequins like coins on short dinner-dress of white Rodier wool jersey. Traina-Norell design. Altman; I. Magnin; Marshall Field; Neiman-Marcus

BOX FOR THE SEASON. Amiable grey, almost as versatile as black. Amenable length, over suits, over dresses. Straight box-coat of American Woolen, with beautiful seaming. Leeds Ltd. design. $30. Sizes 10 to 18. Saks Fifth Ave.; L. S. Ayres; Harzfeld's

Coats—on the Short Side

This is a spring when you expect a lot of a coat. And the new spring coats live up to your expectations. Obligingly, they're cut to look well over almost any type of costume. And their colours are obliging, too—clear, brilliant shades, neat pin-checks, neutral beiges, good grey flannels.

The short coat is here for a long stay. By "short"—we mean a length like that of the two coats shown here. A length that looks better than ever, now that skirts are knife-narrow. Your coat could be boxy, like the toss-on coat opposite. Or tightly-belted, like the one below. Or it could be cut like a nightshirt, with slits at the sides. Or like a blazer, with bright piping and a bright lining. Tunic-like coats that have a new suit-look.

The long coat, this year, is apt to be a modified descendant of last year's officer's coat. Or it could be an elongated cardigan, without a sign of a collar. Or a long, fitted coat with one button. Or a slim one that you clutch around you. You'll see some, in all their classic timelessness, on the following pages.

• **BELTED COAT** (right). A dutiful, beautiful belted coat of black-and-white wool. Carolyn Modes design; $35. Sizes 10 to 18. Arnold Constable; Mandel Brothers; Hale Bros., California

TONI FRISSELL

MORE COATS AND SUITS ON THE NEXT 6 PAGES

Suits — on the Light Side

CHECKED SUIT (right). Brown-and-white checks—this year better than ever—in a simple, collarless suit of Rodier wool. Worn with tunic of white rayon crêpe. Rose Barrack suit, about $80. Sizes 10 to 20. Henri Bendel; Filene's; Frost Brothers.
STRIPED SUIT (below). Grey with red stripes. Dressmaker suit of men's wear worsted woollen. One of those timeless day suits, acclimatized to all seasons. Capri design. Sizes 10 to 20. About $55. Henri Bendel's Young-Timers; Garfinckel's; Joseph Horne

TONI FRISSELL

CARDIGAN SUIT (opposite). Smooth, close, collarless blue suit of Pacific Verdona worsted crêpe. Handmacher design. $45. Sizes 10 to 18. Vandervoort's; The Blum Store. Superb gloves, Navy-blue Koretolope double-bag (a small bag stitched to a larger one). All, Lord and Taylor. Marvella simulated pearls

MORE COATS AND SUITS ON NEXT 4 PAGES

FITTED COAT. Long and collarless.
Of navy-blue-and-white striped wool. $95.
Sizes 10 to 20. Saks Fifth Avenue; Garfinckel's

BLAZER COAT (above, left). Of Juilliard's navy-blue melton cloth.
By Kraus. About $75. Sizes 10 to 16. Bonwit Teller; Thalhimers.

NIGHTSHIRT COAT (above, right). Of chartreuse melton cloth.
Slit at sides like a shirt. $75. Sizes 10 to 20. Jay Thorpe; Montaldo's

(OPPOSITE) TWO-TONE SUIT. Black yoke and sleeves on slim suit of copper-and-black wool tweed. About $95. Coat on arm, $70.

CHECK JACKET, black wool skirt—Adele Simpson design; $80.

• Both: sizes 10 to 18. Bergdorf Goodman; Marshall Field; Neiman-Marcus

TONI FRISSELL

Collarless coat

• Fluid-line, brown-and-white coat of wool men's wear; $70. Cocoa shoestring dress of Enka rayon crêpe; $40. Both Eisenberg designs. Sizes 10 to 20. Franklin Simon; J. P. Allen; Jordan Marsh

Collarless suit

• (First) Sleeveless-jacket suit of striped navy-blue wool, $50. Blouse, $19. Fred A. Block design. Sizes 10 to 20. Stern's; Frost Bros.

• (Second) Suit of striped grey-and-white wool jersey, $80. Bow halter, $9. Bergdorf Goodman

BALKIN

BOLERO 5075. SKIRT 5028. BLOUSE 9

Vogue designs for dressmaking

TAILOR A SILK SUIT (Right) Make it your own. Make it yourself—this spring's version of the tailored suit done in a feminine fabric, here made of a crisp black faille. The jacket is cut away to show a wide expanse of an arbutus-pink waistcoat blouse—a blouse with a neat upstanding collar that is an ideal location for a clip or nosegay. Couturier Design, No. 375.

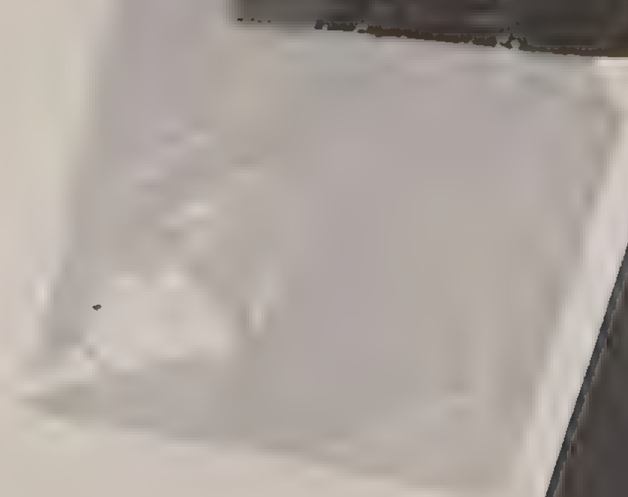
CUT OUT A CUTAWAY (Opposite page) Made for spring—and long after. A cutaway bolero that hugs the ribs gently and tops a sliver-slender, high-waisted skirt to make a pretty and punctilious suit. Make it of beige wool. Girdle it with a white grosgrain cummerbund. Wear a frosting-white blouse. Vogue Designs for Dressmaking. Bolero 5075. Skirt 5028. Blouse 9822.

• For back views and sizes, see page 121

VOGUE COUTURIER DESIGN NO. 375

Who made these

songs famous?



The radio flings out on the air from midnight
to morning the lovely clear old songs.
They are sentimental, and they've kept their youth.
All night long the platter jockeys play them.
Can you guess who first made them popular?

"*I Love Louisa*" bounces up at least once a week.
"*Yaller,*" belonging to the same show as "Body and Soul," is used for a memory-twister.
"*Tea for Two*" is so popular that it's played even *before* midnight.
"*Why Do I Love You?*" is always taking you wandering down Memory Lane.
"*Why Was I Born?*" is a catch song for early morning musical quizzes.
"*Oh, You Beautiful Doll,*" 1911's version of "Hi 'ya, Toots?" is still the queen of the plushy songs.
"*Night and Day,*" which played thousands in and out of love, is still doing it.
And so is "*Smoke Gets in Your Eyes.*"

The chances are you think you know
who made these songs famous,
the shows that set them off. But do you?

• THE ANSWERS ARE ON PAGE 122.

The President's wife, Sra. de Rios

PEOPLE ARE

JORGE OPAZO

HIS EXCELLENCY, THE PRESIDENT OF CHILE

TALKING ABOUT...IN CHILE

PEOPLE Are Talking About... Affairs in Argentina... The war, with bright faces for every Allied victory... About logistics, rocket planes, Polish and Balkan politics, New Guinea, and snow in the Abruzzi Mountains, using the terms, the expressions, and the phrases that are the new *lingua franca* of all the United Nations, the inevitably similar conversation of war... About South American politics, also in the *lingua franca*, with the added heat of proximity. But it is in the smaller topics that conversations vary. These are some of them...

PEOPLE Are Talking About... The big ball, given by the wife of the President, Señora Marta Ide de Rios, for the benefit of poor children; and about the great party planned for March 31, which will be given by Señor Alfredo Cousiño and his wife in honour of the President and Señora de Rios—the plans for a party in the garden by the swimming-pool.

About the arrival of Ted Lawson, whose book, *Thirty Seconds Over Tokio*, is a best-seller here; one saw him everywhere in Santiago, rushing around the streets in a jeep, making the bombing of Tokio seem very close and real... Politics and statesmanship...

About the dancing school and the *corps de ballet* directed by Ernst Uthoff, former star of the Ballet Joos, now in Chile under contract with the Government... The exhibit of paintings by British children from three to seventeen years old—two hundred paintings fresh and full of sun, little influenced by war...

PEOPLE Are Still Talking About... The many farewell parties given for Cecil Lyon, Secretary of the United States Embassy, and his wife, the daughter of the former Ambassador Joseph Grew. (Photographs of one of the parties, given by Don Agustin Edwards and his wife, are shown at the right.)... The musical season, brilliantly lighted with such artists as Yehudi Menuhin and Wittold Malkusinsky... Santiago's night-life, and the arrival of two good dance orchestras... The disappointing American movies, overloaded with propaganda, which make Noel Coward's "In Which We Serve" seem even more impressive... About sunburning... And, endlessly, about the gas shortage.

BY CARMEN MORA

Masquerade ball in Santiago: Mr. Cecil Lyon, Don Agustin Edwards, Mrs. Lyon, Sra. de Edwards

Three guests: Sra. de Ross, Don Luis Renard, Chief of Protocol, Sra. Elena Concha de Puga

Mrs. Lyon, in whose honour the party was given, with her hostess, Sra. Chavela Eastman de Edwards

Sra. de Prieto and Sra. de Walker, with Mr. Donald Heath, First Secretary of the U. S. Embassy

CHILE'S PRESIDENT ... Señor Don Juan Antonio Rios, photographed in the garden of his house near Santiago, at the foot of the sharply-rising Andes. The President is wearing the serape-like "manta de huaso," the traditional "overcoat" of all Chileans

Mrs. Edward B. McLean

Mrs. McLean with "Monkey," in her gilt-struck salon where many of Washington's distinguished come on Sunday nights

BALKIN

...Famous Washington Hostess

In the salon: a portrait of another great Washington hostess, Mrs. McLean's mother-in-law

In the sitting-room: a famous collection of animal figures, some valuable and some sentimental

A portrait of her daughter, the wife of Senator Reynolds; a gold service on the table

Her warden helmets

On these two pages are photographs of Evalyn Walsh McLean's house, "Friendship"...the most party-minded house in Washington. Mrs. McLean has been in the public eye since she was ten, and her Irish father, Tom Walsh—she wrote about him in her book, *Father Struck It Rich*—showed her the first pieces of grey quartz from his Camp Bird Mine and said, "It's gold." Tom Walsh moved his family to Washington, building for them the Million-Dollar Palace on Massachusetts Avenue. Her marriage to Edward Beale McLean; her fabulous jewels, which include two notorious diamonds, the ninety-two-and-a-half carat Star of the East and the blue Hope Diamond; the great parties she loves to give; all these have helped make her famous.

Luncheons at Easter and Thanksgiving, open house on New Year's Eve, and the regular series of Sunday-night dinners for about one hundred and fifty guests are the custom. Ambassadors, painters, cabinet members, Supreme Court Justices, well-known actresses, sometime Vice-Presidents, and two or three Presidents of the United States have dined on Sundays at "Friendship." And on the side, Mrs. McLean has turned her garage into a club for women war workers, has installed a string of benches and a water-cooler at the bus-stop in front of her house, and does her regular stints as an air-raid warden.

Mrs. McLean's priceless paper-weights

Cling to a Little Hat

ONE hat with a forward swoop. One with a bonnet scoop. One with a trellis of flowers. All small enough not to skim away in a March wind; all neat and feminine in a spring of shingles or chignons, and close, clean-cut clothes. See how they mind their manners by keeping *within* the spirit of L-85 clothes, confining themselves to a boundary close as an aura whatever their shape or their tilt. No froth, softened instead by gentle curves, deft angles.

• Above, left: Straw in the wind, worn at the same forward tilt as a nose. Fedora-shaped, in a rough straw weave. White, with a cerise silk satin bow. $20. Jay Thorpe; Harzfeld's; I. Magnin.

• Left: Bell-shaped bonnet, neither backward nor forward. Snug in a breeze. Snug over a chignon. Grey felt and white piqué—light touch for a dark suit. Vogue hat. $23. Garfinckel's; Marshall Field.

• Lower left: Shallow basketry, worn like a skull-cap. Of white straw-lace. Backdrop of flowers to soften strictest feature. Howard Hodge hat. About $20. Best; J. W. Robinson; Frost Brothers

KAY BELL

RAWLINGS

ANITA LOUISE -now shining in the film "Nine Girls"—snares her blond hair in a rosy net, shades her eyes with a half-bonnet of sheer pink straw spilling apple-blossoms, fixed snugly with a clip. Lilly Daché hat. Also at Seidenbach's; Carson Pirie Scott

Vogue's

Junior Fashions

YOU'RE IN...if you'd rather be yourself than a reasonable facsimile of the herd.

If you like a healthy, scrubbed, Ingrid Bergman look instead of spy-queen glamour.

If you've thrown out your line—learned how to make with a good conversation.

If your hair is polished, clean as spring rain, parted straightforwardly, shyly curled.

If you're fitting yourself for a job even if two-on-the-aisle is your aim.

If you'd rather have a few wizard clothes than heaps of hit-or-miss things.

If you don't cry over defunct dirndls, super-long jackets—but hew to the slim, trim line.

If you're sold on flat, flat shoes, drawstring bags, dresses simple as a shift.

YOU'VE LOST THE WORD...if you gloom about in black all the time like a ten-reel temptress.

If you think it's patriotic to get engaged, just to break it off for the next pilot.

If you clank with jewellery like the bartered bride...wear dark glasses at night.

If you think a three-hour volunteer job is the answer to the man-power shortage.

If you have stripes and bars before the eyes—can't see the man for the uniform.

If you think everyone over thirty remembers Fort Sumter and San Juan Hill.

YOU'RE ON THE BEAM...if you are studying Spanish—Russian—Astrophysics—Cooking.

If you think parties at home are the most fun—big or little—coed or hen parties.

If your heart has gone out to short cotton evening dresses for the coming summer.

If Wilco, China Clipper, T.N.T., Chipping your teeth...isn't pure Greek.

If you realize your beau might rather take you out to dinner than spend a foggy on flowers.

If you can cut a figure-eight, bowl one hundred and thirty, walk without wilting.

If you haven't let the war turn you into a "Tomorrow We May Die" girl.

← Guatemalan cotton jacket

Guatemalan cottons come North to make this city suit (Junior Fashions #1)—
Mayan-pink jacket, black cotton gabardine skirt. Judy 'n' Jill design.
Sizes 9 to 15. $20. Lord and Taylor; Frederick and Nelson; Rich's.
Touch it off with Lenthéric's "Pink Party" perfume.

• For shops in other cities which have this Junior suit, see page 139

Junior Fashions (Cont'd)

KAY BELL

JUNIOR FASHION #2

JUNIOR FASHIONS #3 AND #4

JUNIOR FASHIONS #5 AND #6

These are the town suits that Juniors think are "Roger"—all of them are in sizes 9 to 17.

• LEFT, ABOVE: On the first girl, a navy-blue suit (3) with red-and-green pocket flaps and facing; $40. On the second, a navy-blue suit (4) with openwork lapels that reveal touches of pale blue; $40. Both Etta Gaynes designs of Pacific Verdona worsted crêpe. Arnold Constable; Filene's.

• RIGHT, ABOVE: First girl in a blue wool twill suit (5), satin-piped; $40. Bloomingdale; Joseph Horne. Second girl in that young favourite—a grey wool flannel suit (6); $25. Stern's; William H. Block.

• OPPOSITE: A city suit (2) to brighten spring—it's of Shetland wool in a fresh new shade of mustard, with a collarless neck to show off a pretty bow-tied blouse. A Jaunty Junior design; $30. Saks-34th Street; Miller and Rhoads; Addis; Kerr's.... • FOR SHOPS IN OTHER CITIES, SEE PAGE 139

Lie-detector for skin

JOFFÉ

SUNLIGHT lies about your skin—lamplight lies about your skin. And if you really want to know the stark truth about it—your skin has to be seen without benefit of the angles of refracted light. For light fills in and flatters, or casts shadows and distorts.

There is one way to complexion truth—via the polaroid machine—which is photographed here. This cuts out light-angles and gives the competent skin-analyst an accurate picture of your skin—its pores, subsurface irritations, and lines. You can't change your skin to milk and roses overnight. Or maybe ever. But if you've always been just the jar-of-cleansing-cream type, period, it's a safe bet that you can improve your complexion with care and a few extra products gauged to your individual use—after a polarized skin analysis.

The Wonder School (that blithe idea of Helena Rubinstein) has been proving this fact to a class-a-week at the salon. In all the hoards of information bruited to each pupil (tuition a mere $15), the session on skin-care is attended with perhaps the most consistent interest—and shows the most gratifying results. Women who have allowed their complexions to get all hills and dales—suddenly realize that there are things to do about smoothing out the situation.

Miss Mala Rubinstein, the directress of the Wonder School, keeps each class of a week's duration to fairly intimate proportions—so she can give each pupil a hefty helping of personal advice. Each person is considered separately, and her exercises, her fashion hints, her diet, her hair-styling, her make-up chart—and her skin care—are analysed for her own specifications. The skin-care routine is chosen with the lie-detecting advice of the polaroid machine. (Miss Rubinstein will not trust even *her* experienced naked eye in skin-analysis.) And when the day of the skin-care session arrives, the class has been divided into three groups: those with oily or slightly blemished skin; those with dry skin; those with mature skin. Each section is given over-all advice and a routine with the correct massage movements, each person, specific advice.

This one session's advice is apparently faithfully followed when the pupils are on their own, and the brief course over. For a month, two months, six months later—letters come pouring in to Miss Rubinstein. "Thank you for making my life over—"..."My husband wanted me to tell you—"..."The girls at the office didn't recognize me—." The Wonder School keeps proving that it has a definite chapter in the great American saga of Before-and-After.

another Philadelphia tradition . . .

Depend upon it, the quality that is inherent in Newton Elkin shoes—made in Philadelphia for years with utmost pride and skill—will be maintained, regardless. Sketched, the Vicki, tried and true. Its graceful lines and superb fit have won it a devoted following that grows by the thousands each year. In calf, **14.95.** In suede, **15.95.**

BONWIT TELLER *of* PHILADELPHIA

Acorn Treasure

Plenty of eye-appeal in this beguiling frock! Dramatically accented by gleaming acorn studs set with simulated pearls. In a rich, sheer rayon crepe. In leading colors. 12 to 20. About $15.

Essential NAN Tailor TRADE MARK Classics

Forest Fantasy

Super-tailored, and perfect from any angle. Studded with double clusters of jeweled berries... collar crisply stitched. In a handsome sheer rayon crepe. In leading colors. 12 to 20. About $15.

Styles Reg. U. S. Pat. Off.

At fine stores everywhere, or write

NAN TAILOR • 1375 BROADWAY • NEW YORK 18, N. Y.

GOLDEN OPPORTUNITIES IN COINS

(Continued from page 88)

When *you* collect coins, chances are that you don't call the process Numismatics. Chances are that you call it simply Having Change for the Taxi Driver, or Enough for a Few More War Stamps...But chances are that you own a valuable coin which you aren't using—a coin which is out of circulation, but which, worn as a jewel, would be better than good-as-gold.

Making such a coin-jewel is directly in line with the 1944 fashion philosophy of using what you already have...and of enhancing basically simple clothes with small accessories which are something rich and strange ...So search for a lapel-piece in the over-spill of the family button-box—perhaps you'll discover a French Empire franc, or a Pine Tree shilling saved by some frugal forebear who shivered on the shores of Massachusetts Bay...If your Grandfather's watch-chain clinks with many a metal disk—look closely, and you may recognize an Alexandrian stater, a Venetian ducat, a Dutch gulden, or a gold piece from George II.'s reign. The chain can become a bracelet, if your jeweller is adroit—and your Grandfather is willing...Perhaps in the sacheted depths of your Mother's handkerchief-box, you'll find an Italian silver coin, cherished souvenir of The First Time She Saw Florence...Perhaps in your own mail-box tomorrow morning you'll find an envelope from the Antipodes, enclosing a curious coin. For luck or for love, let it swing from your chatelaine.

When your own coin has become a jewel, you may begin to feel the fascination of rare coins in general... Not just for their special saving-grace and elegance this year—but also for their worth in charm, made great by the romantic increment of time and associations. It's gratifying to own an authentic example of Classic art, and an ancient coin, struck by an artist of genius, such as the unmounted coins on pages 88 and 89, can be bought from coin collections, or in some antique shops, priced from forty to four hundred dollars—and more.

The Chinese fathered coinage, but they kept the process strictly in the family. The Western World became money-minded only when Crœsus standardized his pieces of gold and silver, and—2,600 years ago—stamped his precious spangles with a crude design. That was money—the Greeks had a need for it, and began to make magnificent coins, struck with a deity's image and a city's symbol (a crab for Agrigentum, an owl for Athens, a chariot-and-four for horsy Syracuse) ...And because the Greeks and their island neighbours were travelling salesmen, minted money spread like an epidemic around the Mediterranean. Ever since, pennies have been counted—down to this day when steel pennies are often miscounted as dimes, and make a bogus jingle in piggy banks.

almondized Beautyskin gloves

With their faint fragrance, fine workmanship, and *resistance to perspiration*—Almondized BEAUTY-SKINS, "the most beautiful glove in America," add so much to your loveliness—keep your hands smooth as satin. Made of fine imported, washable glace.

IN NEW YORK: AT B. ALTMAN & CO.

Glove illustrated: Vanity, priced at $3.50 Featured by leading stores, or write

ACME GLOVE CORPORATION • GLOVERSVILLE, NEW YORK

"*Almondized*"—an exclusive leather treatment patented and registered in U.S. Patent Office

"MORE BEAUTY FOR MORE WOMEN"

Instant Beauty

is yours . . . when you use

OVER-TONE

CAKE-FORM MAKE-UP

★ SECONDS TO APPLY—LASTS FOR HOURS

★ A GLORIOUS, YOUTHFUL MAKE-UP

★ HIDES SMALL SKIN BLEMISHES

★ SIX SMART, COLORFUL SHADES

"ALMOST A MIRACLE"

SOFT
DEEP
BRILLIANT
ARGENTINE
AMERICAN BLEND
WHIRLWIND

$1.50 plus tax

originated by

FRANCES DENNEY

OF PHILADELPHIA

Design Patented

A slim, soft handbag with the fine, simple lines so right this spring. Smart—roomy—as smoothly tailored as your new suit . . . . and with a zipper closing to keep your valuables safe. In smooth cape-finish leather — all the season's newest shades.

*$5.00

Many other Shur-Tite originals at your favorite counter at various prices.

*slightly higher in some localities

Goldsmith brothers

NEW YORK • CHICAGO • LOS ANGELES • LONDON

AS THEY SEE THEMSELVES

(Continued from page 81)

minister, authors, and accountants. Many of the men have more than one business activity; many more have changed occupations. The statistic for teachers and professors should be qualified by explaining that only a small percentage of them remain educators: it is surprising how many young men still earn their way through college, or start themselves in life by teaching in the grade or high schools. In all occupations, the men like to go in for a little Horatio Alger. One Congressman was a page in the United States Senate; another a newsboy; a third clerked in the bank where he is now president. Curiously enough, only sixteen list labor affiliations, and only eight give active labor union records. Only fifteen of the thirty-five farmers list themselves as members of the Grange.

About half the accounts progress from business to statements about marriage and children; the others, from marriage to business. Here is the Family Record:

Married	387
Married, with children	306

Only forty-eight gave no marriage statistics. There aren't many bachelors in the House—and not a Corporal's guard of divorced men. The family men draw pictures of their children in single phrases: "Two children, Robert, 8 years old, and Virginia, 2"; "One daughter, Joy, age 14"; "A son, Attorney-at-law, in ———, Illinois." (Isn't that a nice advertisement for the young man?) Another Congressman speaks in the third person of himself and his wife: "They have reared two sons, one being established in the insurance business in ———, Oregon; the other serving his country in the Armed Forces."

And what names are recorded: the Southerners leading the country in originality and oddity! One man's mother is Glow Amenia; his wife is Oclo. Three daughters of another are Erna-Bea, Palmera, and Norissa. There are wives named Jimmie, Pearnie, and Phredonia; mothers named Zachie and Venola Modeste.

As this Congress is dealing with war problems, the Representatives tell you what experience they have had in military affairs:

Have served in Army	132
Served in Navy	23
Overseas service	57
Commissioned Officers	55
Received citations	15
Wounded	5
No war record	236
Under 18 at time of World War	60
Members of American Legion	90
Members of other war organizations	50

Just under a third of the House had actual personal experience in military service *(Continued on page 121)*

"What color! What lines!" he's declaring,
But not of the charms she is baring;
Said she, her hopes sinking,
"Not of me is he thinking—
At my Kerchief by Kimball he's staring."

kerchiefs by kimball

MASTERPIECE • FLOWER OF THE MONTH • ROMANCE • CAREER GIRL

RAWLINGS

the most exciting after-bath experience ever conceived,

wraps "all of you" in "forbidden" TABU.

TABU white cologne, by Dana

© Dana Perfumes, Chicago, Sole Licensees for U. S. A. • Other Dana Licensees: PARIS • LONDON • BUENOS AIRES • MEXICO CITY • HAVANA

BROWN-FORMAN DISTILLERY COMPANY, INC., AT LOUISVILLE IN KENTUCKY

"Ah-h–*just ze kiss of ze hops*"

Rare delicacy of flavor *without sacrifice of true beer quality* has made Schlitz a universal favorite with connoisseurs of fine beer. Brewed with just the *kiss* of the hops, Schlitz captures all of the delightful hop piquance with none of the bitterness.

Copyright 1944, Jos. Schlitz Brewing Co., Milwaukee, Wis.

JUST THE *kiss* OF THE HOPS

..none of the bitterness

Schlitz

THE BEER THAT MADE MILWAUKEE FAMOUS

New Beauty

. . . in just a few seconds with this modern make-up

★ *It creates a lovely new complexion*

★ *It helps conceal tiny complexion faults*

★ *It stays on for hours without re-powdering*

Now...in just a few seconds, the very first time you try Pan-Cake Make-Up... you will look more beautiful, more attractive than ever.

Later...hours later...your make-up will still look fresh and lovely without re-powdering.

Then...you'll realize why Pan-Cake Make-Up, originated for Technicolor pictures by *Max Factor Hollywood,* has become the favored fashion with millions of girls and women.

JANET BLAIR *in*

"CURLY"

A Columbia Picture

Pan-Cake* Make-Up

*Pan-Cake...Trade Mark Reg. U.S. Pat. Off.

ORIGINATED BY **MAX FACTOR HOLLYWOOD**

AS THEY SEE THEMSELVES

(Continued from page 116)

in the last war and the Spanish-American War. Only three of the members, however, went to military school; only two each to West Point and Annapolis. One of the Annapolis men explains that "because of wounds received as a prisoner of war in Germany, forced to retire in 1921." He retired with foreign and American decorations. Another man records, "Injured in airplane crash, 1918. Both legs amputated."

Most of these soldiers were young men—very young, and their whole record is very human. Few rose as high in rank as Major. If they enlisted instead of being drafted, they let you know it. If they served overseas, they put that down, meticulously recording the number of months. If they really saw hot action, they're apt to tell you that, too, adding that they were at St. Mihiel or in the Argonne.

Their political experience is great. Almost all have come up through the school of city and state politics. Here is the record:

In State Legislature	106
Prosecuting or District Attorneys	68
Aldermen, councilmen, or other city posts	57
Judges	40
Federal Government employees	18
Boards of Education	19
County jobs	19
Mayors	18
Private secretaries	15
Governors	2
Senators	2
No record	73

A spattering more have held odd jobs like State Librarian; three have been diplomats, four lieutenant governors. Nine-tenths have been active politically before holding office. Nothing in the whole portrait is more naïve than the unconscious satisfaction with which political victories are recorded.

They also tell how and when they were elected to Congress, and by which party. A goodly number tell the world their majorities and the paltry vote recorded by their opponents (whom they name). In the South, man after man will record that he was elected without opposition.

Democrats	217
Republicans	208
Progressives	2
Farmer-Labor	1
American Labor	1
(6 vacancies)	

First term in office	106
Second term	52
In House during the last war	33

Seniority meaning what it does, many tell you to how many Congresses they have been elected. One Congressman informs you that he has been a member of the 65th, 66th, 67th, 68th,

(Continued on page 122)

Toast . . .
to the future

to tomorrow . . .
when love and
loveliness and freedom
will face no challenge.
to tomorrow . . .
when today's War Bonds
will help to create
a more gracious life,
with leisure to enjoy the
beauty of JULIANA housecoats.

Look for the JULIANA label
. . . symbol of loveliness . . .
At leading stores everywhere.

Juliana* TRADE MARK
HOUSECOATS

JULIUS DRITTEL CO. *1350 Broadway, New York*

PHOTOGRAPH BY HOYNINGEN-HUENE

THE R. LOWENBAUM MANUFACTURING COMPANY ST. LOUIS, MISSOURI

AS THEY SEE THEMSELVES

(Continued from page 121)

69th, and so on through the 78th Congress, recording each one separately.

It is interesting, too, to realize how many organizations—lodges, fraternities, clubs—are represented within the House; even more interesting to note the large percentage who, though college men, were not fraternity members, and to note that not even half are congenial "joiners."

College men	335
Fraternity men	131
Lodge members	235

Out of the whole House, less than seventy-five are members of the three great lunch groups—Rotary, Lions, and Kiwanis. About one hundred and seventy-five do not list any social club.

And finally comes the matter of Church affiliation.

Methodist	60
Presbyterian	44
Episcopalian	42
Baptist	40
Catholic	35
Lutheran	11
Congregational	9
Unitarian	1
Christian Church	7
Union Church	1
Universalist	1
Moravian	1
Christian Scientist	1
Protestant	2
Jewish	1
No affiliation	148

The outstanding fact in the *Congressional Directory* is that only ninety-one members list their church at all. The rest of the information comes from *Who's Who*. It seems characteristically American that so few feel it necessary to state their religion as any part of a political picture.

WHO MADE THESE SONGS FAMOUS?

For the quiz on pages 100 and 101: check your guessing against these facts . . .

"I Love Louisa" was sung by Adele and Fred Astaire in 1931 in "The Bandwagon."

"Yaller" came from "Three's a Crowd" and was first sung by Libby Holman and Clifton Webb in 1930.

"Tea for Two" came from "No No Nanette," and Louise Groody made it famous in 1925.

"Why Do I Love You?" one of the great "Showboat" hits, was sung first in 1927 by Norma Terris and Howard Marsh.

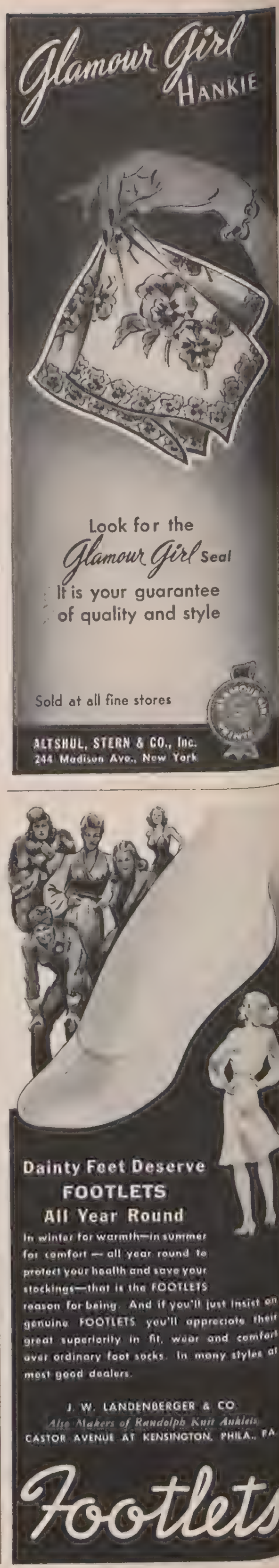
"Why Was I Born?" was sung by Helen Morgan in 1929 in "Sweet Adeline."

"Oh, You Beautiful Doll" dates back to 1911, came from "The Pink Lady," and was sung by Hazel Dawn.

"Night and Day" was from "The Gay Divorce," and Fred Astaire and Claire Luce sang and danced to this one in 1932.

"Smoke Gets in Your Eyes" came from "Roberta," and Tamara sang it in 1933 to Fay Templeton.

© PHOTOGRAPHS FROM CULVER, VANDAMM, AND THE MUSEUM OF THE CITY OF NEW YORK

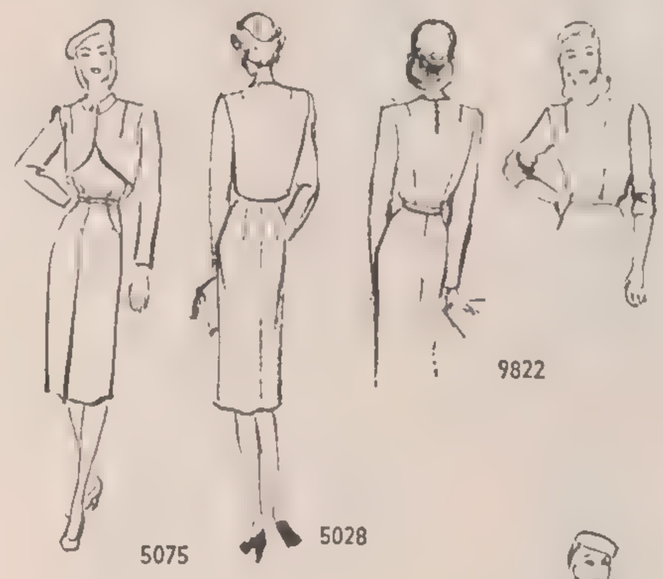


These are the Elizabeth Arden essentials . . . essentials with which every woman can keep herself lovely, make herself prettier. They represent the cleansing, toning, lubricating treatments that are her daily beauty routine, the very foundation of good grooming.

If *you* have never used what Elizabeth Arden has prepared for you, here is a thrilling experience because, for pleasure in use, for delicious fragrance, indescribably delightful texture . . . the *feel* of loveliness and luxury . . . these Essentials are without parallel.

Elizabeth Arden

DESIGNS FOR DRESSMAKING



Other view on page 98. Left: Beige wool suit. Bolero, Vogue Design No. 5075; 12 to 20 (30 to 38). Skirt No. 5028; waist size 24 to 32. "Easy-to-Make" Blouse No. 9822, 12 to 20 (30 to 38)

Other view on page 99. Right: Fitted faille suit, Vogue Couturier Design No. 375, includes the high-necked, waist-coat blouse. In sizes 12 to 20 (30 to 38).... Try it in taffeta or surah

VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 138.

For the woman who stays young . . .

A Suit and Coat that echo each other . . . meticulously cut . . . tailored with gentleness . . . garnished with soutache embroidery . . . Forstmann's pure wool . . . black, navy, fuchsia, purple, blue or green . . . You may buy either or both . . . The Suit—59.95. The Coat—69.95

sizes 38 to 46

Lane Bryant

NEW YORK • CHICAGO • PHILADELPHIA • ST. LOUIS
DETROIT • BROOKLYN • BALTIMORE

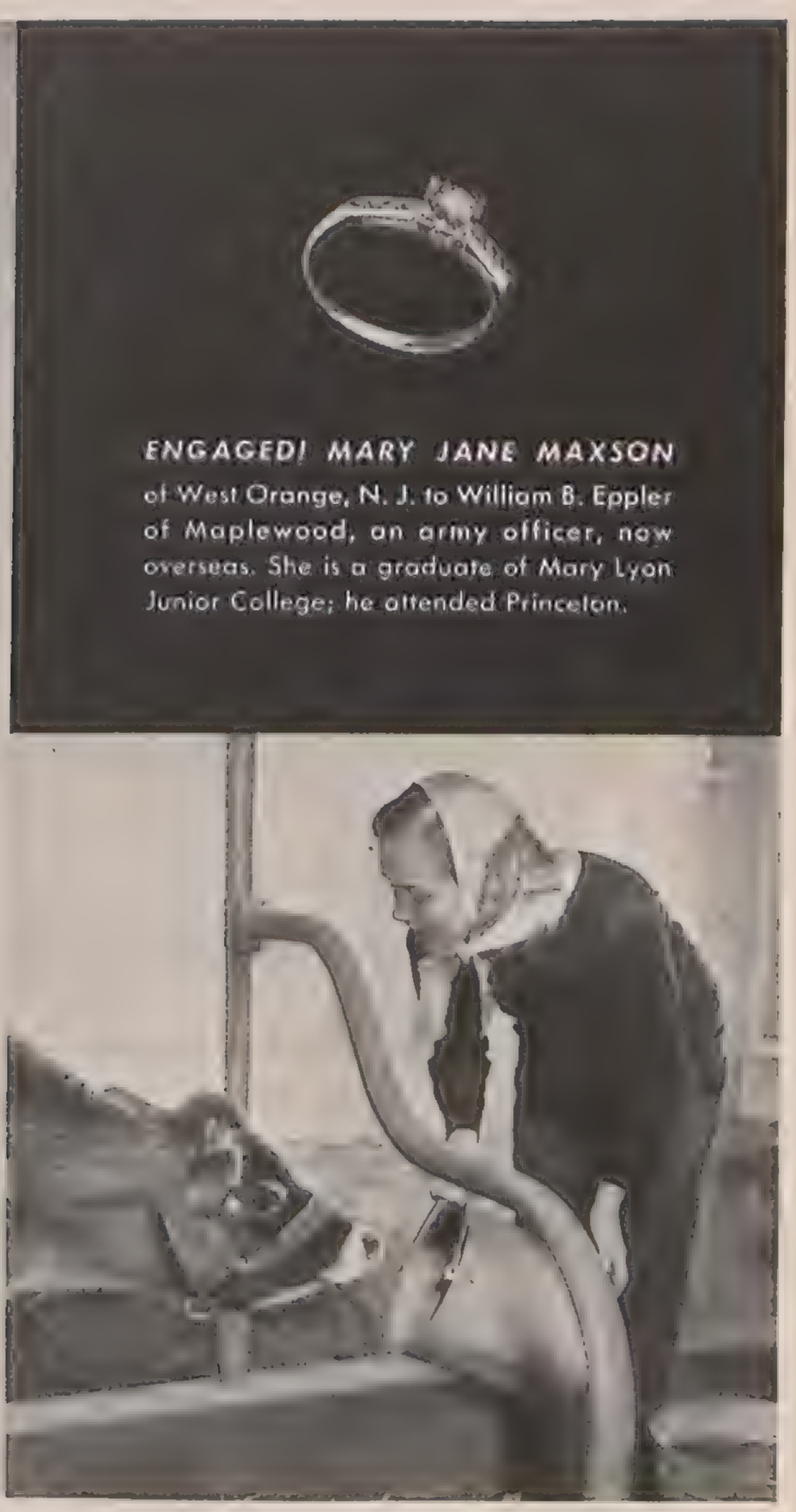
Presto! *Your* length is custom-tailored by simply snipping a scalloped hem. No shearing at all for the very tall. 16 lush colors, sizes 32 to 40.

$2.25

Suzette
SNIP-IT SLIPS

in
Celanese
CLAIRANESE
RAYON TAFFETA

S&2 MANUFACTURING CO., 230 S. FRANKLIN ST., CHICAGO



ENGAGED! MARY JANE MAXSON
of West Orange, N. J. to William B. Eppler of Maplewood, an army officer, now overseas. She is a graduate of Mary Lyon Junior College; he attended Princeton.

MARY JANE IS DEMURE and spring-blossomy. Her smooth, silky hair has a baby-fine quality. Her exquisite complexion is so clear and so soft. "I just take care of my face with Pond's Cold Cream," she says. "The more I use it, the more I *love* it."

ON HER FAMILY'S VICTORY FARM—no glamour job for Mary Jane! *She's working where she's needed!* Get your war job through Help Wanted ads or local U. S. Employment Service.

ANOTHER POND'S BRIDE-TO-BE

"*She's so pretty!*" people exclaim after they meet Mary Jane Maxson. Her heart-shaped face has an irresistible sweet, elfin charm—quiet stillness one minute, mischievous laughter the next.

Mary Jane herself has *definite* and *practical* ideas about how to keep her lovely face looking its prettiest. "You've just got to have *sparkling clean skin*," she says. "It has to look and feel soft, too. That's why I'm so keen about a Pond's cold-creaming for my face *every night* and *every morning*. Pond's is such heavenly soft-smooth cream. It feels grand to use and makes your skin look so nice."

Copy Mary Jane's beauty care with Pond's Cold Cream. This is what she does!

First—She *smooths* Pond's snowy, fragrant Cold Cream all over her face and throat and pats with quick finger tips to help soften and release dirt and make-up. Tissues off well.

Next—She "rinses" with *more* fluffy soft dabs of Pond's Cold Cream, working her white-tipped fingers all over her face in little spiral whirls. "This *twice-over* creaming with Pond's makes my skin feel *extra* clean, *extra* soft," Mary Jane says.

Beauty clean *your* face with Pond's *every* night and *every* morning. Use it for daytime clean-ups, too. You'll see why it's no accident engaged girls like Mary Jane, noted society beauties like Mrs. Anthony J. Drexel, III and Britain's Viscountess Milton love this soft-smooth beauty cream.

Stop at your favorite beauty counter today, and ask for a luxurious *big* jar of Pond's Cold Cream.

Today—many more women use Pond's than any other face cream at any price

ASK FOR A LUXURIOUS BIG JAR! Large sizes save glass and manpower! And it's so much quicker to dip finger tips of both hands in the wide Pond's jar!

SHE'S ENGAGED! *She's Lovely! She uses Pond's!*

The man who is particular about the face he turns to the world can be content with nothing less than Sportsman Shaving Lotion. Its tonic freshness adds the crowning touch to immaculate masculine grooming.

Sportsman

TOILETRIES FOR MEN

distinctly **masculine**

decidedly **correct**

JOHN HUDSON MOORE, INC. • 663 FIFTH AVENUE • NEW YORK 22, N. Y.

ADOLESCENCE EQUALS ENIGMA

(Continued from page 75)

this daughter in particular.

For she needs to be heard. Grown-ups have always pushed aside her childish prattling, and that was bad. But now her imagination is keyed higher, her feelings are a jumble of unexplained longings from misery to elation. Let her know she can spill out to you the things that trouble her, thrill her—her plans, her dreams. Unless this has been her habit, you will find it hard to start. She is full of secrets. Asking for them, as you well know, pulls her farther into herself. It takes patience, but eventually she will come to you and talk. She wants to very much.

(And woe to you and curses on you if ever, by eyes or voice, you are crass enough to be amused at what she takes seriously, or repeat to anyone, or back to her, any of her confidences, or ever, ever, act shocked or even feel shocked.)

Never Let Her Be Ashamed

Shame, a sense of guilt, can be a destructive force. Yet shame, based on fear, has been nurtured in children for centuries. None of your daughter's thoughts, emotions, or actions should be shrouded in the confining bonds of fear.

Luckily, today, mothers know more about this than any other generation. Don't let her feel shame, either for a poem she has written, a crush she has on a teacher, or for falling in love, or losing her temper. Let her feel that you recognize these things as normal, and then their significance will remain at normal proportions.

Above all, don't let her feel ashamed of sex. The grown women who can't take sex in their stride are the old maids, the child wives, the divorcées. And if she doesn't yet know the "facts of life," not just as demonstrated at school with dull guinea pigs, but as meant by Isolde and Juliet, you should see that she does.

And another thing which you had better face, is her own private love life. By now she is seeing boys, or wants to. (Even if she is shy of them, she still wants to.) If she wasn't lucky enough to be brought up with a lot of brothers, or in a co-educational school, you should see that she gets to know boys in a normal, natural, everyday way. After all, half the population is male.

Unfortunately, many women, and that means many mothers, are still startled by sex. Yes, she will have beaux. Yes, she will kiss them. Yes, she may do more. Until you know all that and don't faint at the thought, you are not of much use as mother to an adolescent, and she'll know it and will never tell you a thing. But if you are mature, if you will listen to her without letting shame cloud her story, then you will have a chance to guide her.

(Continued on page 128)

Let a Serviceman Travel*

Non-essential travel often keeps servicemen and women from getting home or back to camp. You can help by postponing yours. Join the "L. A. S. T.s".* Write for rawhide membership card.

☆ Essential travelers—if your Hartmann dealer can help you he will be happy to do so. ☆

HARTMANN Luggage

HARTMANN TRUNK COMPANY
RACINE, WISCONSIN

LUNT

Sterling of Lasting Good Taste

MODERN VICTORIAN

LUNT SOLID SILVER is genuine. The same gleaming, precious metal which you see on the surface extends all the way through each piece. There is no coating to wear off. Your LUNT Sterling will never need replacing. Always will it retain its intrinsic value and resplendent beauty.

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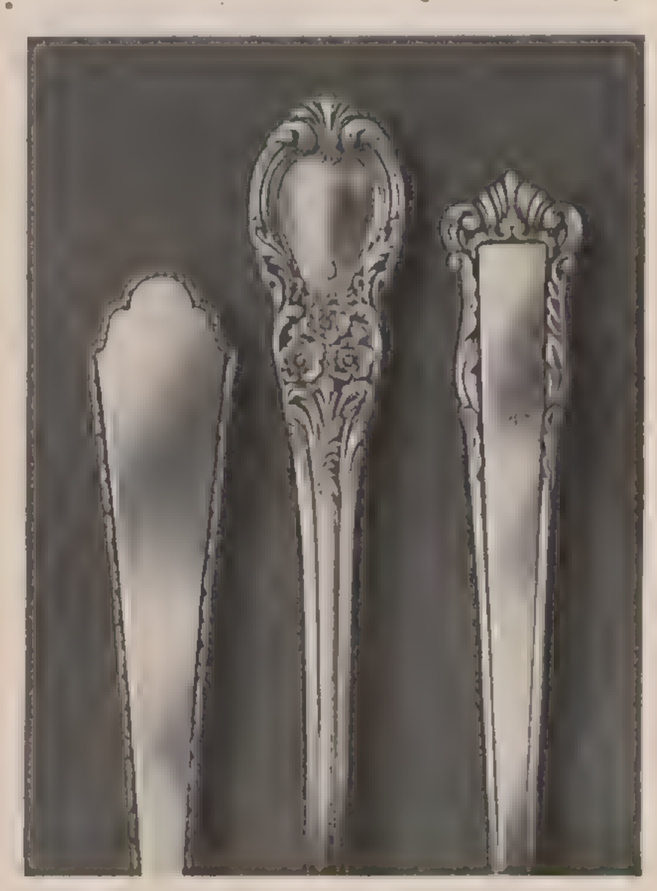
Few makes of Solid Silver Tableware possess the proud reputation of LUNT STERLING. Jealously guarding their direct heritage of over 250 years of fine silversmithing, Lunt craftsmen have become outstanding in their creation of designs of *rare beauty* and *enduring worth.* MODERN VICTORIAN, newest of LUNT patterns, has these so much desired qualities. Taking its inspiration from sound traditional design it will always remain in good taste... yet, here again is a new loveliness in silver! Note the dainty, flowing border interspersed with tiny clustering blossoms ... its generous plain shield to set off your own initial or monogram ...its rhythmic grace and fine proportions. See MODERN VICTORIAN in actual silver at your Jewelers. Instantly will you know that this is silver of which you can always feel justly proud.



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GREENFIELD-MASSACHUSETTS

A DIRECT HERITAGE OF FINE SILVERSMITHING FOR OVER 250 YEARS

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GIRL-STYLED

This wartime girl knows style and quality when she sees it. She also knows the difference man-tailoring makes. That's why she demands a "Borrowed from Brother" Coat. Spring models $20 — $35.

If "Borrowed from Brother" Coats are not at your dealers, write D. B. Rosenblatt, Inc., Dept. V5, Minneapolis 1, Minnesota.

Borrowed from Brother
REG. U.S. PAT. OFF.
A MAN'S COAT
STYLED FOR WOMEN

ADOLESCENCE EQUALS ENIGMA

(Continued from page 126)

At Times She Will Hate You

At worst, she will have contempt for you, and try to avoid you. This is good and right, as it should be, and Freud's explanation should be understood by every young girl's mother. The rough outline is: when your daughter was a baby she gave and received all her love from you, her mother (or a mother substitute like a nurse). In other words, during those first important years her strong emotion of love was attached solely to women.

Now, in that time, two things happened. One, you wittingly and unwittingly disappointed many of her baby demands, and she has become disillusioned in you. (This could not be otherwise as it was you who had to say the "noes" necessary to her growing up.) Second, as she grew older, she began directing her affections elsewhere. The female child has a difficult transition to make in love. To mature properly, she must transfer love from woman (her mother) to her father, her friends, and eventually other men.

She Needs a Father

The American father is frequently neglectful of his children. He leaves the upbringing of his children entirely to his wife. Thus we Americans are blamed for being woman-run, with too much mother influence over the country, like Philip Wylie's *Marms*.

All children of both sexes and at all ages need male as well as female influence, but none so much as this young adolescent daughter, and the reason for this is that a girl's whole conception of men is coloured by her relation with her father. If he is fond of her and shows her he is, she gains important confidence in herself. But if, as is usually the case, her father either pays no attention to her at all, or becomes that final arbiter to punish her for bad marks and misdeeds, she hasn't a very happy idea of herself with men in general.

She should feel her father's approval, his affection, and his backing. (Of course, the pendulum can swing too far the other way, and we have all seen the over-demanding father, like Mr. Barrett.) But a daughter learns to be as independent of her father as of her mother when she really grows up. It is in that touchy interim that most fathers would do well to be much more demonstrative.

Those are the main points on which the psychologists and educators agree about your young, tumultuous daughter. And here, quoted verbatim, are the observations of the head of one of New York's best girls' schools. "It has become a truism, but is worth repeating again and again . . . the trouble with most 'problem' children is their parents. If only mothers would not expect a sort of static perfection in their children. If *(Continued on page 133)*

It help - won't you?

*BLOUSE OF THE MONTH
REG. U.S. PAT. OFF.
$3.50

by Debcraft

"SALUTE." Debcraft for March gives you a born favorite. It has all the qualities for endearment. And best of all, it gives you the mate you want for that other favorite of the season, the spring suit. Of rayon crepe in new shades.

MARKAY WAIST HOUSE 525 Seventh Avenue New York

A RADIANT FOUNDATION

is a must for **SPRING...**

It takes a translucent, fresh-as-a-crocus complexion to wear the grey that is fashion news this Spring. Helena Rubinstein has the right foundation in tones to make the new neutrals becoming to you.

For the softly luminous glow use **T**own & **C**ountry **M**ake-up **F**ilm, a light, creamy foundation with wonderful staying power which protects against dryness. In three beautishades: Peachbloom, Mauresque or Rico Tan, 1.00, 1.50.

For the glamorous mat-finish, sponge on **T**own & **C**ountry **F**ilmpact, in the popular cake form. Two formulas, one for dry, one for oily skin. Peachbloom, Mauresque, Rico Tan, 75¢.

To complete your make-up for Spring, use Peachbloom or Mauresque face powder, 1.00 to 7.50, and Apple Red or Cochinelle lipstick, 1.00, 1.25

Plus taxes

HELENA RUBINSTEIN

Reflecting
every woman's wish . . .
flattering sheerness,
extra wear.
Larkwood's Tempered Twist*
gives added sheerness,
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Foundation-tone and Sheer-Sifted Face Powder, 1.50 *each. Translucid Creams and other preparations,* 1.00 *to* 2.00

PERFUME—$1.50 TO $10.00 • EAU PARFUMÉE—$1.50
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LIPSTICK—$1.25 • BATH POWDER—$1.25 All Prices Plus Tax

ADOLESCENCE EQUALS ENIGMA

(Continued from page 128)

only they would, instead, look on their children, as ever growing, constantly changing. Just like their bodies, they develop psychologically in sections. One year they get courage, and seem cocky. Another year, they are obsessed with sports, so seem careless at lessons. But by the time they reach twenty, they have rounded out into all-right adults. So if only the mother would stop expecting her daughter, at each age, to be a completed pattern. Actually, she should suspect any completed pattern.

"Then there is nagging. So many mothers lose authority by wasting powder on straw men. If only there was less picking on small things and a good deal more sympathy—and please—humour! Unfortunately, many mothers are reaching their own change of life at the same time that their daughters become adolescent. The mothers would do better if they concentrated on using all the miracles medicine can now offer them, to overcome this difficult time.

"Lastly, I wish the parents would welcome problems rather than try so hard to avoid them. It is only by showing a child how to deal with daily problems that she can be taught to grow up well. Coping with people is about the best thing any young person can learn. So all in all, I would like to see in the parents of young girls, a more cosmic point of view."

And finally don't forget that youth reaches for the stars. You did once. Maybe, today, you lean toward the cynical or the humdrum, but once you dreamed of being an opera singer, a great scientist like Madame Curie, a reformer like Jane Addams. You read finer poetry, more profound books, and liked grander music, than maybe you have let yourself since.

The sage Abbé Dimnet wrote that the thoughts a man thinks in his boyhood adolescence are usually the highest thoughts of his entire life. So have respect for your daughter's star. Read that book she is writing, hang up that picture she painted, hear that philosophy she has just discovered for herself. When Glenn Martin fiddled with flying machines and Helen Hayes acted before the mirror, their mothers did not brush it all aside as "growing pains."

No, it's not easy to be her mother—it never was, it never will be. No really important job ever is.

Flattery for Spring in a deftly draped turban brim. Felt in black, brown, navy. Straw fabric in white and pastels. $12.50

At your favorite store or by mail direct:

LECIE, 14 East 38th Street, New York • 506 North 4th Street, St. Louis
Division of Rosenthal Ackerman Millinery Co.

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The happy shock of recognition every time you see yourself in your Alpagora Tweed! It has the same man-tailored, authentic lines you used to envy so when men had a monopoly on Alpagora Coats. Only a famous maker of men's coats could achieve those superlative shoulders and lapels . . . that effortless, casual perfection.

Alpagora Tweed in Year-round Topcoat Weight, $32.50
Alpagora Fleece—The Coat with the Double-Dense* Fabric, $32.50

At fine women's shops and department stores. For the shop nearest you, write to Stratbury Manufacturing Co., Galion, Ohio.

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Casually Speaking

...is quite difficult...when describing the style and quality of Eileen Casuals. Their beauty and character really deserve vivid superlatives...but after all...your best judgment of them is to actually see them.

Eileen CASUALS

are ablaze with youth...
they are individually and exclusively
designed for all manner and mode of casual wear
...with genuine leather soles and soft, supple
leather uppers. Note the tiny but important details
of craftsmanship when you see them.
Sold in better stores everywhere at $4 to $5.

GROVES SHOE COMPANY
Creators of Eileen Footwear
311 WEST MONROE STREET, CHICAGO

P.S. *Eileen 'Teens..casuals for girls in their teens!*

WHAT TO WEAR WITH WHAT

(Continued from page 70)

Further ideas for assembling spring accessories. A miscellaneous list of actual—or similar—combinations seen throughout this issue.

- With a black shantung dress wear a natural straw hat and carry a natural straw drawstring bag.
- With a blue-and-white striped dress carry a yellow cloth drawstring bag.
- With a pink summer dress loop a violet scarf through the belt, and carry a pink parasol.
- With a gold-and-black State Seal print dress wear a green Ascot with the same State Seal print on it.
- With a grey jersey dress carry a dark blue shoulder bag, wear lighter blue gloves, and warm up the whole with a pink scarf tucked in the neck.
- With a black street dress wear a belt made of antique necklaces or bracelets joined by a bright-coloured grosgrain ribbon.
- With an orange blouse and a black skirt wear a yellow scarf at waist.
- With a butter-yellow summer dress wear heather-coloured cotton ballet slippers (non-rationed). Green, yellow, or red ballet slippers with a black dinner-at-home dress or slacks.
- With a black jacket and grey men's wear skirt wear a wide, leathery belt and gloves of the same colour—touched off by a chartreuse scarf.
- With a red shantung suit and a white blouse—brilliant green jersey gloves.
- With your good grey flannel suit and red belt—flame-yellow capeskin gloves.
- With a dark town suit wear short white glacé gloves as engagingly stubby as a child's. Or crisp white piqué gloves with the new doeskin palms.
- With a brown-and-white, or black-and-white checked suit, wear yellow or white string gloves with the new double-woven cotton palms.
- With a short, boxy grey coat try burnt-orange gloves and a cream-coloured leather shoulder bag.
- With a dark dinner-dress—could be emerald or midnight-blue—try pale blue jersey gloves, shoved down low on your wrists (latest wrinkle of the long glove).
- With a black satin dinner-sheath why not a brown satin collar-box bag instead of the usual black one?
- With a black dinner-skirt and blouse tie a red or emerald-green velvet ribbon, paved with brilliants around the high or décolleté neck.
- With deep-throated décolletage adopt the idea of a black ribbon looped about your neck and safely fastened to the lowest point of the décolletage.
- With a high-necked evening sweater—and a slim neck—try a wide jewel or pearl dog-collar.
- With a snug little hat wear a pendant jewel smack in the centre of your forehead. Or tilt a beret eyeward with one of your biggest jewels.

VOGUE'S SPOT-LIGHT

(Continued from page 85)

each be doing virtuoso vaudeville turns, so exuberantly that they all seem full of benzedrine sulphate tablets....

A Bell for Adano is John Hersey's first novel—a fine, firm book on what happens when the American Military Government takes over a small Italian town from the Fascists. But in addition to combining a strong story and some fresh information on a subject that practically no one has written about, Hersey has an extraordinarily explosive and furiously bitter side view of a snorting, blood-and-guts general who does almost as much damage to the American side as Goebbels could do....

Billy Vine, the funny man at the night-place called Latin Quarter, is a big, lowdown, fat boy in the full Broadway manner. There's not the slightest suggestion that his publicity will ever mention Back Bay, the Ritz Bar on the Cambon side, teaching at Yale, or little leering lyrics about fish. But when Vine, with three men holding him up, slides, like wet macaroni, down the mike, as he sings his Frank Sinatra number, it is full of what the radio bread pluggers call "Tasty Goodness"...

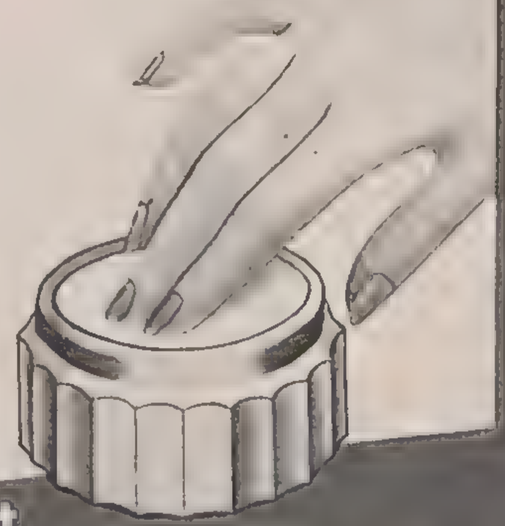
In the new section of his autobiography, *Persons and Places*, George Santayana has the rounded wit of his spare eighty years, a formidable memory of Spain, Boston, and Harvard in his childhood and youth. And among the sparks from this old anvil is this: "...What is a gentleman? A gentleman is a man with a valet: originally he also had a sword, but in my time that was obsolete except for officers in full uniform; a bank account could take its place. But having many servants, though it makes a man a master, does not make him a gentleman. He is not one because his wife may keep servant girls in the house; he is one only if he has a body servant of his own. This defines the Spanish gentleman as well as the English gentleman, yet differently. The relation in Spain is or was more confidential, more general, more moral: the man served his master in all his affairs. In England, it is more a matter of laying out all his master's things. However, I confess that the mere fop is not a complete gentleman, however dependent he may be on his valet. To be a complete gentleman he should also have a horse, and should ride it gallantly. Don Quixote, too, had a horse, as well as a servant."

NEW...a CREAM DEODORANT

which Safely helps

STOP *under-arm* PERSPIRATION

1. Does not rot dresses or men's shirts. Does not irritate skin.
2. No waiting to dry. Can be used right after shaving.
3. Prevents under-arm odor. Helps stop perspiration safely.
4. A pure, white, antiseptic, stainless vanishing cream.
5. Arrid has been awarded the Approval Seal of The American Institute of Laundering for being harmless to fabric.



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...Buy a jar today... at any store which sells toilet goods.

39¢

Also 10¢ and 59¢ jars

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the Hip Hugger does it!

It smuggles your hips into smart svelt lines and leaves your waistline free; a truly effective garment you'll be delighted to wear... and it's a genuine

MODART

WHERE STYLE BEGINS

JIQ by LE MONDE

LE MONDE CORSET CO., SAGINAW MICH.

WHAT YOU CAN DO . . . FOR THE U. S. PRISONERS OF WAR

(Continued from page 86)

Give money: to the Red Cross and the War Prisoners' Aid, a special branch of the Y.M.C.A. The latter sends books, games, and sports equipment. The Red Cross sends food, clothing, cigarettes, and first-aid kits.

Write letters: tell him all the news, the baseball scores, how pretty his girl looks, the town gossip. Don't commiserate with him, just tell him how much everyone misses him. Tactfully suggest that, instead of writing back to you, he send you word through his family. (A prisoner is even rationed as to the number of letters he can write, and he'll want to save those for his family.) Above all, *don't* write to semi-strangers. This only clogs up the mail, overcrowding enemy censors, and delaying the letters that are really important to him.

Send books: but first check with the immediate family. The prisoner is allowed one five-pound package of books per month; these must be sent direct from the publisher or bookseller. Of course, it's a good idea to try to send the lighter weight paperbound books. The men like detective stories, adventure stories, and good solid reading...but nothing psychologically morbid. "Of Human Bondage" is one of the favourites, also books by Sinclair Lewis, A. J. Cronin, and Louis Bromfield.

Usually when the books arrive the men list them library-wise and post the lists on the barracks wall. Within a half-hour there is a long waiting list for each book. When the books are scarce, the men read them as slowly as possible; when they are plentiful, they wolf them.

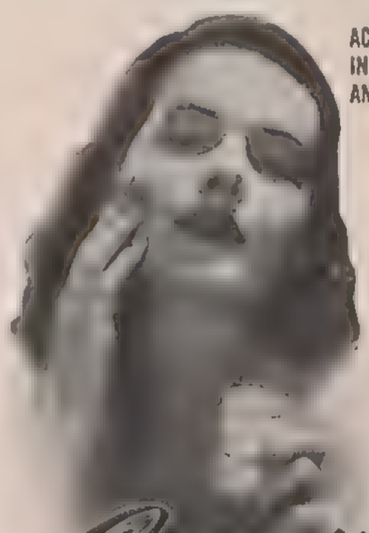
Send tobacco: but this is a privilege reserved for the next-of-kin only. Remember, however, even if your prisoner doesn't smoke, send him tobacco anyway. Only the next-of-kin can send clothing packages direct to a prisoner ...the instructions and labels for these and the tobacco packets are sent the next-of-kin direct from the U. S. War Department.

SORRY IF WE'RE LATE . . .

The war is taxing the nation's transportation facilities to the limit, and there will undoubtedly be delays in the delivery of your copies of Vogue. We regret the inconvenience to you, but this is a matter entirely beyond our control.

THE CREAM THAT HAS *Every Advantage*

1. Conceals *all* blemishes *completely*—even vitiligo, industrial dermatitis, birthmarks. 2. As all-over make-up, gives your skin that enchantingly fresh, flawless appearance that only one woman in a thousand possesses naturally. 3. Quick, easy to apply—a little goes a long way. 4. Greaseless! Stays on beautifully *all* day and evening. 5. All shades . . . to match any skin. 6. Non-irritating—actually soothing for minor skin irritations.



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THIS WAR—AND BRAVE LITTLE WOMEN

By Barbara S. Zimmermann

All over the country, brave little women are telling us in brave little articles of their amazing accomplishments of adjustment to life in wartime. They are splendid little women with chins firmly up, and upper lips as stiff as boards. They are the backbone of our Fighting Forces; there is one in every kitchen, or so these brave little articles would have us believe.

Now with me, it's different. My husband is a Fighting Force some twelve thousand miles the other side of the world, and I'm not a brave little woman. My upper lip droops badly, and my chins are sagging. We are making, my four children and I, the necessary adjustments, and managing to retain a slight vestige of humour. Must we do more—must we pretend that it's really very jolly, and that we don't think longingly of life before the war? Living in the past admittedly is no good for morale, but aren't our men fighting to bring back "our way of life," and hence, may we not project the nicer parts of the past into the future and enjoy those dreams?

Personally I loved the house we live in when it was understaffed with three servants and kept cosily warm. Now there are no servants, and yesterday the thermometer tumbled. The brave little woman will tell you what fun she and the kiddies had buffeting about their household tasks in snow suits. For me that wouldn't be fun. As for the servant problem, that's our own fault. When we built our house sixteen years ago, how shortsighted we were not to place it neatly on the railroad track and add a Catholic church instead of a garage!

All the virtues our house possessed before Pearl Harbor have reversed their aspects. It was so nicely spread out on a shady hill, cool in summer and, by virtue of a plenitude of fuel oil, warm in winter. The leaves can't fall quickly enough now to suit me. We need all the warm rays of sun we can get. We used to feel comfortably distant from the station, shops, et cetera, now we are uncomfortably so. We had such a nice big kitchen, so many lovely bathrooms, and such a nice large family! It's all in the point of view, and in those days I didn't know a lot about scrubbing floors.

My friends tell me how fortunate I am to be a good cook, for, in those days of yore, I took a certain pride in the art of cookery. Now, I would like to state emphatically that cooking, to be an art, consists of putting together some delectable concoction with a wonderful sauce and exotic seasoning and then modestly assuring the guests that "It's nothing, really quite simple, an old recipe of my grandmother's." No doubt merely handed over to an excellent cook and probably out of yesterday's paper, but having had a grandmother builds up background. To begin at 7:30 A.M. and go through three meals a day, day in and day out, is not an art—it's a chore.

Then the brave little woman will tell you how, in the evening after the little ones have said their prayers and are tucked in *(Continued on page 140)*

Styled and Made by SAMUEL SPITZ & SONS, 320 S. Franklin St., Chicago • 15 W. 28th St., New York

Once An Overweight—Now Looks Like A Model

"I Lost 32 lbs. Now wear size 14 dress..."

THINK OF IT—an overweight girl of 156 lbs. lost weight regularly and comfortably until she weighed only 124 lbs. She also lost inches so that she now wears size 14 dresses. Yes, Betty Reynolds of Brooklyn, shown above, wrote us she enjoyed these results with the Ayds Vitamin Candy Reducing Plan.

You, too, like many other satisfied Ayds users, may have a graceful, more slender figure. For example:

**In clinical cases conducted by medical doctors more than 100 persons lost an average of 14 to 15 pounds in a few weeks' time with the Ayds Plan.*

No exercise. No laxatives. No drugs. With the Ayds Plan you eat plenty. You don't cut out bread, potatoes, gravy or any meals, you just cut down on them. Ayds before meals dulls the appetite for fattening foods. Yet Ayds provides vitamins A, B_1, D and minerals.

You may or may not have the same results as Miss Reynolds, but try the Ayds Vitamin Candy Reducing Plan yourself. Money back on first box if not satisfied. $2.25 for 30 days' supply. At leading department and drug stores.

2.25 for 30 days' supply

Ayds VITAMIN CANDY REDUCING PLAN

THE CARLAY CO.

160 East Illinois Street • Chicago, Illinois

PRIX DE PARIS . . . QUIZ NO. FOUR

This last of the quizzes is based on January 15 and February 1 Vogue. There is only one more hurdle—the final thesis. Only those entrants whose four quiz papers have been outstanding will be eligible to submit a thesis. Contestants will be notified, and thesis-subjects will be announced in April 1 Vogue.

CHOOSE ONE FASHION QUESTION

1. The group of three dresses on page 41 of January 15 Vogue has not been given a title. Suggest three suitable headings and re-write the captions to fit the space.
2. Study the pages of Junior fashions in January 15 Vogue (72 to 75) and February 1 Vogue (70 to 74). Then write two hundred words about Junior clothes, life, activities, point of view, using the idiom of your campus.
3. Two pages of hats, pages 38 and 39, of January 15 Vogue, have been photographed in a very unusual way. Suggest another original method of showing a page of hats.

CHOOSE ONE NON-FASHION QUESTION

1. Read Harriet Van Horne's "Things I Hate in Radio" on page 66 of February 1 Vogue. In about two hundred words, write your own "Things I Hate in the Movies."
2. "The Fashion That L-85 Built" is illustrated by pen-and-ink line-sketches in February 1 Vogue, page 59. Submit your own sketches to accompany these verses, using the same medium.
3. Vogue's winter "Reader Issue" (January 15) contains eight articles on a wide variety of subjects by various people of note. Suggest three articles suitable for inclusion in this issue, and name your choice of authors.

Overton Original

Overton photo frames are of that fine quality and distinction which most worthily complements the portraits you hold dearest. Confined to the better stores and studios. Made by the creators of famous Overton Bentwood Trays.

S. E. OVERTON COMPANY
SOUTH HAVEN, MICHIGAN

OVERTON ORIGINAL

How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C.O.D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

PRICES OF VOGUE PATTERNS

375	$2.00	5028	.35
379	2.00	5075	.40
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fits because it is proportioned as well as sized. Holds its shape because properly tailored from undistorted fabrics. You pay little if any more and you get greater comfort, satisfaction and wear.

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that rocks the cradle—
washes the dishes—grinds
the valve—sets the rivet—
can still be the hand that is
sweet to hold if it belongs to
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Elizabeth Arden's Hand Lotion—
creamy, non-sticky, delightfully
scented, modestly priced.
1.00 and 1.75 (plus tax)

Arden

VOGUE'S JUNIOR FASHIONS

The following shops throughout the country have the clothes shown on pages 108-111. Numbers (#1 to #6) indicate which clothes are at each shop.

ARKANSAS
Little Rock . . . . . Pfeifer Bros., #2

CALIFORNIA
San Francisco . The Emporium, #5 & #6
O'Connor, Moffat & Co., #2
Ransohoffs, #3 & #4
Los Angeles . . . . Bullocks, #3 & #4

CONNECTICUT
Hartford . . . Sage-Allen & Co., Inc., #2

FLORIDA
Miami . . . . . Burdines, #5

ILLINOIS
Chicago . . . . . Mandel Bros., #2

INDIANA
Indianapolis . . H. P. Wasson, #3 & #4
L. S. Ayres, #1

LOUISIANA
New Orleans . . Town & Country, Inc., #1

MARYLAND
Baltimore . . Hochschild, Kohn & Co., #6
Hutzler Bros., #1 & #5
Stewart & Co., #2

MASSACHUSETTS
Boston . . . . . Jays, #1
Filene's, #5 & #6

MICHIGAN
Detroit . . . . . Himelhoch's #3 & #4

MINNESOTA
Minneapolis . . The Dayton Company, #5

MISSOURI
St. Louis . Scruggs-Vandervoort-Barney, #6
Stix, Baer, & Fuller, #5

NEW YORK
Binghamton
Hills, McLean and Haskins, #1 & #2
Elmira . . . . . S. F. Iszard Co., #6
Rochester . . . . . B. Forman, #5
Brooklyn . . . . . Abraham & Straus, #5

OHIO
Cincinnati . . . . John Shillito Co., #5
Mabley & Carew, #1
Cleveland . . . . . Lindner Coy, #1
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THIS WAR—AND BRAVE LITTLE WOMEN

(Continued from page 137)

their beds, she sits at her desk and writes to her loved one over distant seas, and it's just as though he were in the room with her. On this score I want to give her an argument. To begin with, I guess I don't manage as well, but I seem to have endless tasks to perform. Then, unless the desk happens to be by an open fire, it's too cold to sit at, so bed with an electric pad is the only solution, and my husband never seems farther away than when I write to him. He most certainly isn't spooking around the room!

The brave little woman's letters are cheery little bundles of brightness, which must be a pack of white or Pollyanna lies. Even mine are on the imaginative side—I people the kitchen regions with elves and fairies and let it go at that, but I'm afraid that occasionally something sinister slips in between the lines. This is beyond my control.

I will agree with the brave little woman that the children are the greatest help and comfort. I really do enjoy them, but that is not a phenomenon due to the war. They're a help because, being practical and in need, I have taught them to be. The little ones, eight and six, are first down in the morning and produce orange-juice for all, wasting nothing, even adding a goodly quantity of the rind.

The next subject, a favourite with the brave little woman, is the Victory Garden. We have always had a vegetable-garden and have done a good deal of canning and preserving. Now, of course, the vegetable-garden is called the Victory Garden, and the preserve closet the Victory Cupboard. In my spare time, I shall paint red, white, and blue "V's" all over it.

I have also joined the deep-freeze club, but this rather baffles me. My freezer is very capacious, but, so far, contains only about twelve pounds of lima-beans and some ice-cubes, which I don't need. I believe I have half a steer on the hoof grazing somewhere back in the country. After he's finished grazing, there must be several other processes to go through, or I'll have to move the beans and the ice-cubes to get him into the freezer.

The canning and preserving were a little harder than other summers as I had to do it myself, and everything was so hot. Cold pack sounds innocuous, even refreshing, but it no longer fools me. I was covered with burns, which the brave little woman never mentions.

The fascinating thing about all of this wealth of food is that we must never open anything and eat it as we used to do. This is being saved, I suspect, to show our husbands what busy little bees we have been, when they come victoriously home.

There's another subject upon which the brave little woman doesn't dwell, just an occasional wistful allusion, and that is her husband. Mine I prefer living right here with me, and I don't care who knows it. I had him for a good many years, but not enough, and I'm just as proud of him as though I were a brave little woman, but I want him home and soon!

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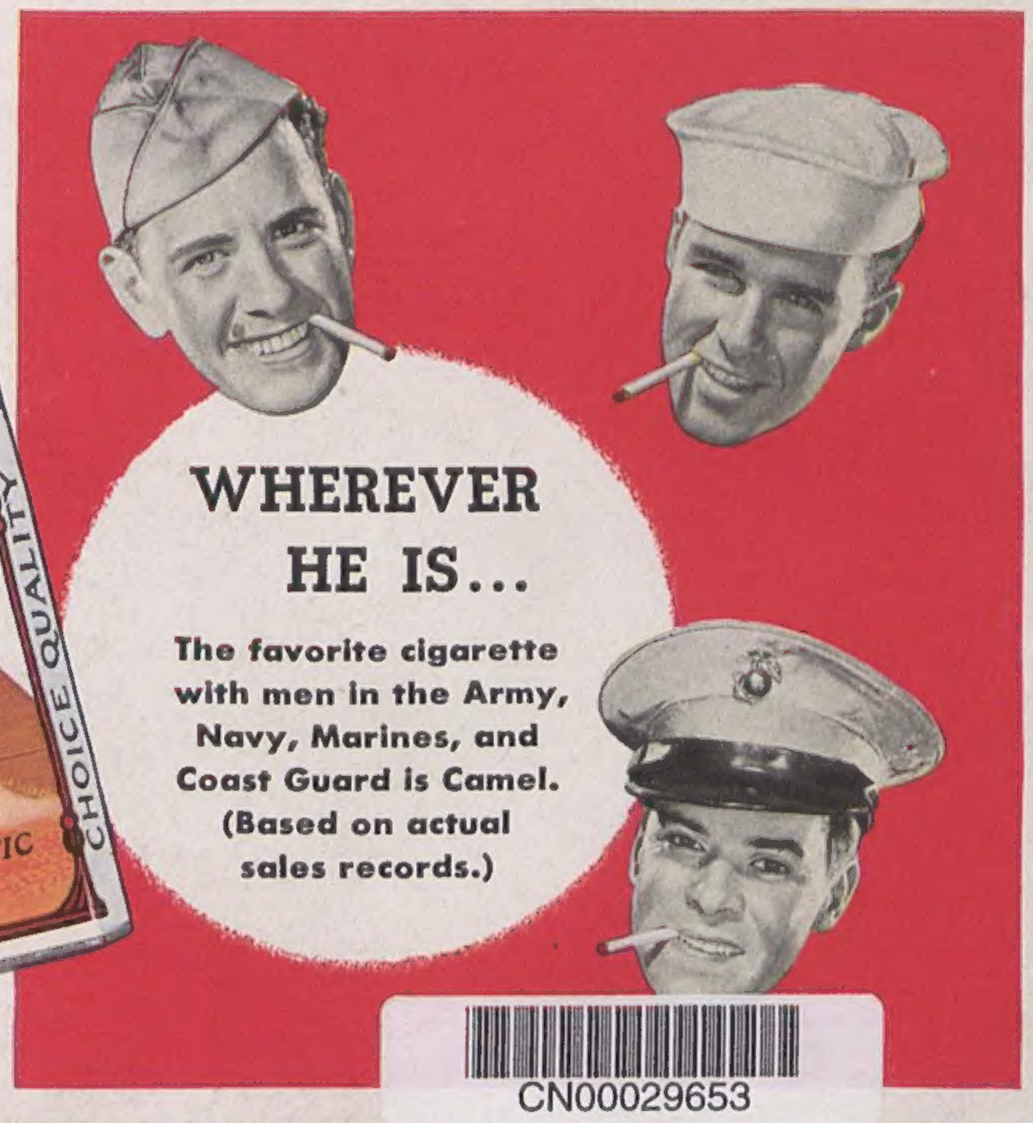

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